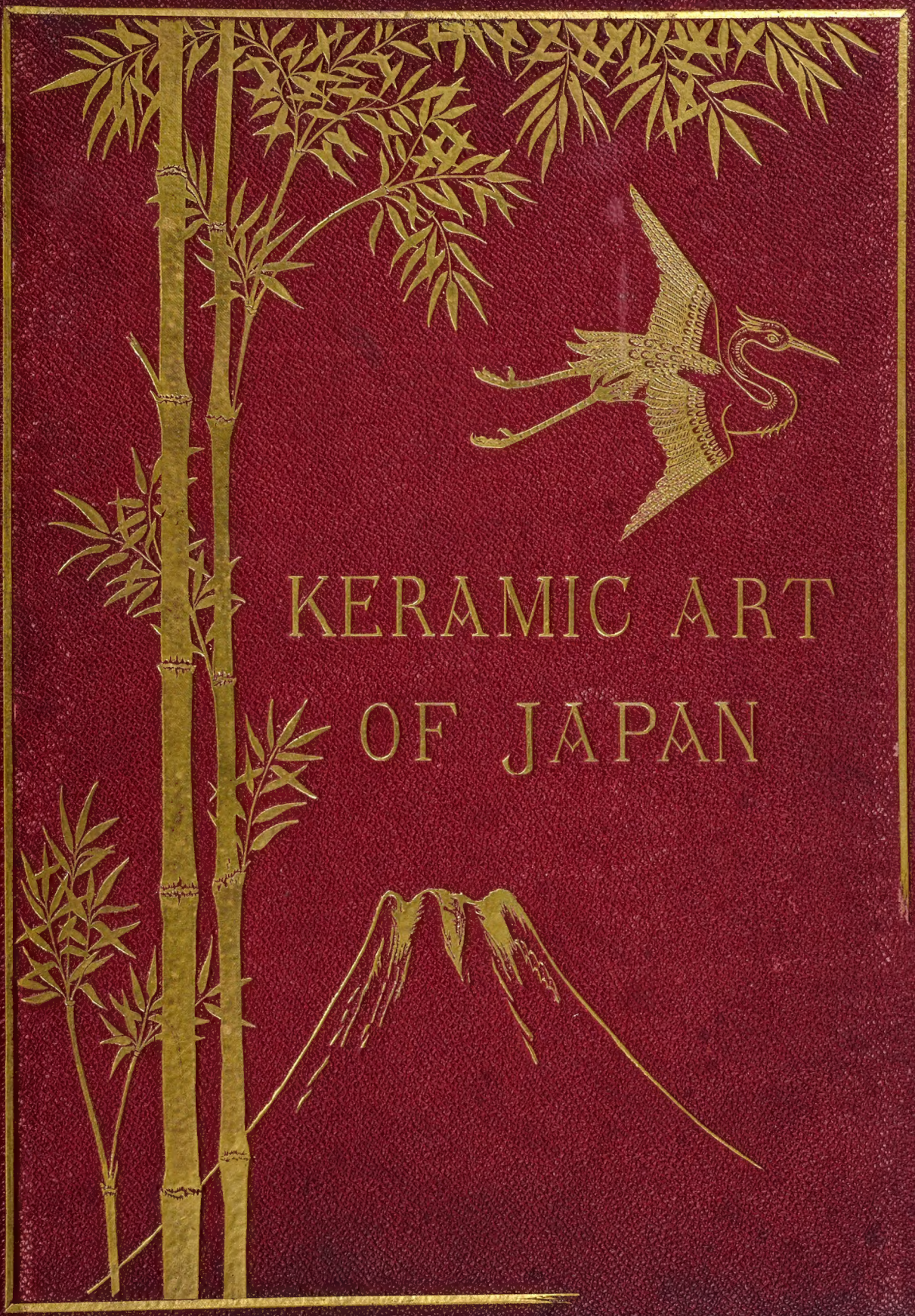

KERAMIC ART OF JAPAN

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BY

GEORGE ASHDOWN AUDSLEY

AND

JAMES LORD BOWES

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LIST OF THE EXAMPLES

ILLUSTRATED IN THE CHROMOLITHOGRAPHIC AND AUTOTYPE PLATES OF KERAMIC ART OF JAPAN, WITH THE NAMES OF THE CONTRIBUTORS.

PLATES.	DESCRIPTION.	EXAMPLES.	NAMES OF CONTRIBUTORS.
I.	Hizen	Covered Jar	Imperial Keramic Collection, Dresden
II.	do.	do.	do.
III.	do.	Beaker	do.
		Gourd-shaped Bottle	do.
		Beaker	do.
IV.	do.	Dish	G. Rae, Esq.
		do.	James L. Bowes, Esq.
V.	do.	Pair of Basins	H.R.H. The Duke of Edinburgh.
		Basin	A. W. Franks, Esq., F.S.A.
		do.	W. Bartlett, Esq.
		do.	James L. Bowes, Esq.
		do.	Major J. Walter.
		do.	A. W. Franks, Esq., F.S.A.
		Basin	James L. Bowes, Esq.
		Shallow Basins	A. W. Franks, Esq., F.S.A.
VI.	do.	Covered Jar	James L. Bowes, Esq.
VII.	do.	Dish	do.
		Saucer Dish	G. A. Audsley, Esq.
VIII.	do.	Jar	Walter Dunlop, Esq.
		Pair of Plates	Edward Salt, Esq.
		Square Dish	Joseph Beck, Esq.
		Circular Dishes	do.
IX.	do.	Figure	James L. Bowes, Esq.
		Pair of Jars	H.R.H. The Duke of Edinburgh.
		Pair of Lamps	James L. Bowes, Esq.

PLATES.	DESCRIPTION.	EXAMPLES.	NAMES OF CONTRIBUTORS.
X.	Celadon	Figure of a Sennen	G. E. Schultz, Esq.
		Vase (*a*)	James L. Bowes, Esq.
		do.	do.
		Figure of Buddha	do.
		Figure of Hotei	do.
		Screen	do.
		Perfume Burner (*a*)	do.
		do. (*b*)	do.
		Lion (*b*)	do.
		Perfume Burner (*a*)	do.
		Vase (*b*)	do.
		Vases	do.
		Flower Pot (*b*)	do.
		Lion (*b*)	do.
		Candlestick	do.
		Perfume Burner (*a*)	do.
		Figure (*a*)	do.
XI.	Satsuma	Three Vases	Joseph Beck, Esq.
XII.	do.	Vase	James L. Bowes, Esq.
XIII.	do.	Pair of Vases	Lieut.-Colonel J. Pilkington.
		do.	James L. Bowes, Esq.
XIV.	do.	Flower Jar (*c*)	do.
		Vase (*c*)	Val. C. Prinsep, Esq.
XV.	do.	Vase (*e*)	Sir A. Barclay Walker.
XVI.	do.	Oblong Tray	James L. Bowes, Esq.
XVII.	do.	Teapot	Sir Frederick Leighton, P.R.A.
		Small Vase	James L. Bowes, Esq.
		Teapot	do.
		Teabowl	Joseph Beck, Esq.
		do.	James L. Bowes, Esq.
		do.	Joseph Beck, Esq.
		Pair of Dishes	do.
		Dish	W. C. Alexander, Esq.
		Oblong Dish	Joseph Beck, Esq.
		Pair of Vases	James L. Bowes, Esq.
		Dish	do.

LIST OF EXAMPLES ILLUSTRATED—Continued.

PLATES.	DESCRIPTION.	EXAMPLES.		NAMES OF CONTRIBUTORS.
XIX.	Satsuma	Vase		Val. C. Prinsep, Esq.
		do.		James L. Bowes, Esq.
		Jar		do.
		Covered Jar	(*c*)	W. J. Alt, Esq.
XX.	do.	Koro		James L. Bowes, Esq.
		do.	(*e*)	Major J. Walter.
XXI.	do.	Pair of Vases		G. A. Audsley, Esq.
		Vase		James L. Bowes, Esq.
		Pair of Vases		do.
		do.		Joseph Beck, Esq.
		Perfume Burner		James L. Bowes, Esq.
		Vase		Major J. Walter.
		Hibatchi		W. J. Audsley, Esq.
		Vase		Major J. Walter.
XXII.	do.	Group of Boys		do.
		Koro		James L. Bowes, Esq.
		Covered Vessel		do.
		Covered Bowl		do.
		Candlestick		do.
		Teapot		do.
		Flower Vessel		do.
		Bottle		do.
		Flower Vase		W. J. Audsley, Esq.
		Pair of Vases	(*e*)	Wm. Mathison, Esq.
		Vase		G. A. Audsley, Esq.
		do.	(*e*)	W. J. Audsley, Esq.
XXIII.	do.	Vase		James L. Bowes, Esq.
		do.	(*e*)	Sir A. Barclay Walker.
		do.		Harry S. Samuel, Esq.
		do.		G. A. Audsley, Esq.
XXIV.	Ise, &c.	Pair of Vases		James L. Bowes, Esq.
		Covered Box		do.
		Dish		do.
		Jar		do.
		Dish		R. Phené Spiers, Esq.
		Teapot		James L. Bowes, Esq.
		Koro		do.

PLATES.	DESCRIPTION.	EXAMPLES.	NAMES OF CONTRIBUTORS.
XXV.	Ise, &c.	Teapot	James L. Bowes, Esq.
		Vase	do.
		Pair of Teabowls	do.
		Perfume Burner	do.
		Tea Jar	do.
		Vase	do.
		Teapots	do.
		Dishes	do.
		Teapot	do.
		Vases	do.
XXVI.	Kaga	Vase	do.
XXVII.	do.	Basin	H.R.H. The Duke of Edinburgh.
XXVIII.	do.	Bottle	Joseph Beck, Esq.
		Pair of Vases	The South Kensington Museum.
XXIX.	do.	Gourd-shaped Bottle	Holbrook Gaskell, Esq.
		do. do.	Enoch Harvey, Esq.
		do. do.	G. E. Schultz, Esq.
XXX.	do.	Pair of Dishes	James L. Bowes, Esq.
XXXI.	do.	Perfume Burner	do.
		Covered Jar	Joseph Beck, Esq.
		Cups	James L. Bowes, Esq.
		Dish	do.
		Tazza	do.
		Teapot	do.
XXXII.	do.	Basin	John Grant Morris, Esq.
XXXIII.	do.	Pair of Bowls	James L. Bowes, Esq.
		Bowl	Holbrook Gaskell, Esq.
		do.	R. W. Edis, Esq., F.S.A.
		Dish	James L. Bowes, Esq.
		Teapots	do.
		Saké Bottles	do.
		Dish	R. W. Edis, Esq., F.S.A.
		Pair of Dishes	Major J. Walter.
		Dish	Joseph Beck, Esq.
		Tea Jar	Major J. Walter.
		Teapot	James L. Bowes, Esq.

PLATES.	DESCRIPTION.	EXAMPLES.	NAMES OF CONTRIBUTORS.
XXXIV.	Kaga	Rice Dish	James L. Bowes, Esq.
		Covered Jar	do.
		Dish	do.
		Bottle	Ernest Beck, Esq.
		Bowls	James L. Bowes, Esq.
XXXV.	Kioto	Pair of Dishes	Ernest Beck, Esq.
XXXVI.	do.	Pair of Vases	Major J. Walter.
		Hibatchi	James L. Bowes, Esq.
		Basin	do.
		Hibatchi	do.
XXXVII.	do.	Seated Figure (*d*)	do.
		Figure of a Goat (*d*)	do.
		Figure of a Crane (*d*)	do.
		Figure of Daikoku (*c*)	do.
		Figure of Yebis	Major J. Walter.
		Figure of Hotei (*c*)	James L. Bowes, Esq.
		Figure of an Astronomer (*d*)	do.
		Figure of a Child	Joseph Beck, Esq.
		Figure of Hito-Maro	Fredk. Elkington, Esq.
XXXVIII.	do.	Koro	James L. Bowes, Esq.
		Vase	do.
		Water Pot	do.
		Tea Bowls	do.
		Cup	do.
		do.	Ernest Beck, Esq.
		Hibatchi	James L. Bowes, Esq.
		Tea Bowl	do.
		Jar	do.
XXXIX.	do.	Pair of Dishes	do
XL.	do.	Vase	Holbrook Gaskell, Esq.
XLI.	do.	Koro	W. J. Alt, Esq.
		Pair of Hibatchis	James L. Bowes, Esq.
XLII.	do.	Pair of Figures	Philip H. Rathbone, Esq.
		Figure	W. J. Audsley, Esq.
XLIII.	do.	Covered Jars	Enoch Harvey, Esq.
		Vase	G. A. Audsley, Esq.

PLATES.	DESCRIPTION.	EXAMPLES.	NAMES OF CONTRIBUTORS.
XLIII.–Ctd.	Kioto	Flower Jars	James L. Bowes, Esq.
		Figures	do.
		Flower Jars	T. F. Grimsdale, Esq.
		Pair of Bottles	R. Phené Spiers, Esq.
		Figure of a Lady	James L. Bowes, Esq.
XLIV.	do.	Pair of Vases	R. Phené Spiers, Esq.
		Vase	James L. Bowes, Esq.
		Pair of Jars	do.
		Flower Vase	do.
		Pair of Vases	do.
		Hibatchi	Major J. Walter.
		Fruit Dish	do.
		Hibatchi	do.
		Figure	do.
		Flower Holder	James L. Bowes, Esq.
		Bottle	Ernest Beck, Esq.
XLV.	Owari	Placque	James L. Bowes, Esq.
XLVI.	do.	Vase	Major J. Walter.
		Pair of Vases	James L. Bowes, Esq.
XLVII.	do.	Flower Pot	A. W. Franks, Esq., F.S.A.
		do.	H.R.H. The Duke of Edinburgh, K.G.
		do.	James L. Bowes, Esq.
		do.	H.M. Commissioners of the Exhibition of 1851.
XLVIII.	Soma, &c.	Tea Bowls	James L. Bowes, Esq.
		Hibatchi	do.
		Vase	Major J. Walter.
		Pair of Vases	James L. Bowes, Esq.
XLIX.	Awagi	Vase	do.
L.	Stoneware, &c.	Figure of Girogin	do.
		A Stag (*f*)	do.
		Figure of Hotei (*g*)	do.
		Figure of a Sennen	do.
		Flower Pot (*h*)	do.
		Figure of Fukurokujin	do.
		Figure of a Crane	do.

LIST OF EXAMPLES ILLUSTRATED—Continued.

PLATES.	DESCRIPTION.	EXAMPLES.	NAMES OF CONTRIBUTORS.
L.—Ctd.	Stoneware, &c.	Figure of Daikoku	James L. Bowes, Esq.
		Figure of Gama-Sennen (*b*)	do.
		Figure of a Horse	do.
		Figure of a Lion (*j*)	do.
		Figures of Lions	do.
LI.	do.	Figure of a Sennen	do.
		Figure of Daikoku (*k*)	do.
		Figure of a Sennen (*b*)	do.
		Figure of Shoiki (*b*)	do.
		Figure of Toshi-Toku (*h*)	do.
		Figure of Girogin (*f*)	do.
		Figure of Gama-Sennen (*f*)	do.
		Figure of a Lion (*f*)	do.

(*a*) Sanda ware, made in the Province of Setsu.

(*b*) Okawadji ware, made in the Province of Hizen.

(*c*) These specimens are probably the work of Kozan of the Ota factory, near Yokohama.

(*d*) Since these examples were illustrated they have been identified as Satsuma faience.

(*e*) Information recently obtained by the Authors leads them to believe that these examples were produced at the Shiba factory in Tokio.

(*f*) Kioto ware.

(*g*) Akazu ware, made in the Province of Owari.

(*h*) Bizen ware.

(*j*) Tamba ware.

(*k*) Takatori ware, make in the Province of Chikuzen.

HIZEN WARE.

PLATE I.

Covered Jar of fine old Hizen porcelain, preserved in the Imperial Keramic Collection at Dresden. The specimen from which the Plate is taken is the centre piece of a full set of jars and beakers, amongst the most beautiful groups in the above Collection. Carefully as the Plate is rendered, it scarcely does justice to the original; but it is impossible fully to convey by any printing process the brilliant effects of fine works in highly glazed porcelain. The design, however, is perfectly shown, and it will be observed presents some features which are peculiarly Japanese, the most pronounced of these being the irregularly outlined and disposed masses of blue floral scroll-work. The remaining space which surrounds the body of the Jar is decorated with rock-work, trees, flowers, and the fabulous *ho-ho*, painted in brilliant colours, and very richly gilded. Round the neck, upon a scarlet ground, are disposed gold and white dragons and blue clouds. The cover is decorated with blue floral scroll-work, similar to that on the Jar, and is surmounted with the Japanese conventionalised lion placed upon a rock. The porcelain is of fine quality and carefully manipulated, but bears no mark. Height, 37 inches.

In the Imperial Keramic Collection, Dresden.

Bauer, lith

HIZEN WARE.

PLATE II.

Octagonal Covered Jar of fine old Hizen porcelain, preserved in the Imperial Keramic Collection at Dresden. This superb piece forms one of a set which is decorated throughout in similar style. The decorations are treated in a remarkably bold manner, and consist of vases of flowers, painted on alternating panels of white and deep blue, bands containing landscapes, and conventional ornaments. The handle of the cover is perforated on four sides, as indicated on the Plate. The porcelain is of good quality, well finished, and of a cold white tint. Like the generality of the old Hizen ware, this piece is unmarked. Height, 32½ inches.

In the IMPERIAL KERAMIC COLLECTION, DRESDEN.

Imp. Lemercier & Cie Paris

Bracquemond

HIZEN WARE.

PLATE III.

A—Beaker of fine old Hizen porcelain, one of the set mentioned in the description of Plate II., and in all essential features similar to the covered jar on that Plate. Height, 24 inches.

B—Triple gourd-shaped Bottle, of old Hizen porcelain, beautifully decorated with floral sprays. The disposition of the ornamentation upon this piece is worthy of study. On the lowest and largest bulb the flowers and leaves are placed close together, and rise vertically, giving the idea of strength and supporting power; the middle bulb is also treated richly, but with sprays disposed spirally, giving the idea of lightness and the need of support; and the top bulb is covered with light branches of red *mume*, pendent from the neck-band like the branches of a drooping tree seen against the clear sky. It would, probably, be impossible to decorate such a complex shape as is here presented in a way more satisfactory to the eye, or more sound from a decorative art point of view. This piece is unmarked. Height, 28 inches.

C—Beaker, belonging to another set, preserved in the Dresden Collection. It is somewhat similar to the first one on the Plate, differing only in the regularity observed in the disposition of the masses of blue, the larger use of red grounds, and in the birds introduced. No mark. Height, 24 inches.

In the IMPERIAL KERAMIC COLLECTION, DRESDEN.

HIZEN WARE.

PLATE IV.

A B

A—Large dish of old Hizen porcelain, of fine quality ware, decorated in the most elaborate and beautiful manner with scrollwork and floral designs. Even with the high artistic skill and the careful printing brought to bear on this illustration, it is almost impossible to convey a correct idea of such a superb specimen of Keramic art as this dish. On carefully examining its decoration, we are fully impressed with the justness of the supposition we have made in the chapter on Hizen Wares,* that the artists who designed the decorations for the goods ordered by the Dutch were subject to some external influence. There is strong evidence in this example that foreign designs have been consulted, and the appearance of the tulip, which we do not remember ever having seen in a true example of native art, is enough to lead us to believe that the Japanese worked under direction and to order in everything they produced for the Dutch. In the generality of cases we find in the old Hizen pieces some distinguishing mark of national art, mixed up with what appears to be borrowed from other sources; but in this interesting piece it is almost impossible to find a trace of what we now know to be peculiar to the art development of the country. The drawing and colouring of the original are carefully represented in the plate. Diameter, 21½ inches.

In the possession of G. RAE, ESQ.

B.—Large dish of old Hizen porcelain, richly decorated with conventional scroll-work and flowers in deep, cold blue. This is a very rare and interesting specimen of Hizen ware, of the same date as the foregoing piece; indeed, so far as we can ascertain, it is unique. The Dutch traders do not appear to have encouraged to any

* Hizen Wares, p. 24.

important extent the supply of blue decorated ware, preferring the richer and more self-asserting red, blue, and gold work; and this is much to be regretted, for, had they done so, we should have had more variety in the old Hizen ware; and probably many designs which would outshine the valued *Mume* porcelain.

The present dish has a remarkably fine and vigorous design, with a broad border of scrollwork, evidently based on Chinese models, and a centre-piece of strictly Japanese treatment. This piece doubtless came from Japan at the same date as the old red, blue, and gold ware was imported into Europe; but it came in all probability alone as regards its style. It may have been picked up by the Dutch factory, or may have been part of one of the annual presents. It was, at all events, never made to order, and bears no trace of European design. Diameter 21½ inches.

In the possession of James L. Bowes, Esq.

HIZEN WARE.

PLATE V.

A A—Pair of faceted basins, of fine Hizen porcelain, decorated with floral designs, scrollwork, and interrupted diapers. Diameter, 6 inches.

In the possession of H.R.H. The Duke of Edinburgh.

B—Fluted basin, of old Hizen porcelain, richly painted with conventional floral designs and diaper-work. Diameter, $7\frac{3}{4}$ inches.

In the possession of A. W. Franks, Esq., F.S.A.

C—Basin, of old *kiku* ware, decorated with flowers and foliage, scrollwork, and medallions, in rich colours. Diameter, $7\frac{1}{4}$ inches.

In the possession of W. Bartlett, Esq.

D—Basin, of old Hizen porcelain, decorated in the archaic style peculiar to examples of this rare manufacture. Diameter, $9\frac{1}{8}$ inches.

In the possession of James L. Bowes, Esq.

E—Basin, of Hizen porcelain, elaborately decorated with dragons, *ho-hos*, and conventional designs. Diameter, 8 inches.

In the possession of Major J. Walter.

F—Basin, of fine old Hizen porcelain, very tastefully painted with sprays of *mume* and flowers. In the centre is a *kiku* of many petals. Diameter, $8\frac{5}{8}$ inches.

G—Shallow basin, of fine old Hizen porcelain, quaintly decorated with irregularly shaped medallions, placed on a ground-work of diaper. The small medallion, erratically disposed in the centre space, is probably a crest. Diameter, $7\frac{1}{4}$ inches.

H—Shallow basin, of old *kiku* ware, very richly painted in the radiating compartments with diapers and floral sprays. Over these are placed seven *kikus*, irre-

gularly disposed. The centre contains sprays of *mume*. This is a very fine specimen of this rare manufacture. Diameter, 9 inches.

I—Basin, of old *kiku* ware, decorated with scrollwork, bold diapers, and irregularly disposed medallions. Diameter, 7¼ inches.

In the possession of A. W. Franks, Esq., F.S.A.

J—Basin, of old *kiku* ware, formed of sixteen fluted compartments, springing from a large *kiku* in the centre, and decorated with several lesser *kikus* modelled in relief, and irregularly powdered over both exterior and interior. The fluted compartments are painted with diapers and other conventional designs. Diameter, 7¼ inches.

In the possession of James L. Bowes, Esq.

K—Shallow basin, of old Hizen porcelain, painted with scale diaper-work, fragment of a landscape, medallions, and two sprays of flowers tied together with a knot, in a style savouring much of Dutch art. Diameter, 6 inches.

In the possession of A. W. Franks, Esq., F.S.A.

imp. Firmin Didot & Cie Paris

HIZEN WARE.

PLATE VI.

Covered jar, of fine old Hizen porcelain, richly decorated with medallions, filled with landscapes executed in cold-toned blue, and placed upon a characteristic ground-work of flowers and foliage in colours and gold. The general design and treatment of this beautiful piece are unusual in the works of the old Hizen period; and it will be observed that it presents striking points of difference from the specimens illustrated on Plates I., II., and III. The design throughout displays a slight leaning towards Chinese Art, the landscapes in the medallions being very similar in drawing to those continually met with in old Chinese blue and white porcelain. There is very little doubt that the Japanese artists, during their commercial relations with the Dutch East India Company, saw and copied many works of Chinese production, brought before their notice by the Dutch merchants.

While the piece illustrated in the Plate is unmistakably Japanese in fabrication, it bears strong evidence of being designed in a style suggested by some work of Chinese Art. The piece is peculiarly interesting to the collector and student of Japanese Keramic Art on this account. The porcelain is of fine quality, and carefully manipulated, but, like the generality of the vases and jars of this period, it bears no mark. Height, $23\frac{1}{4}$ inches.

In the possession of JAMES L. BOWES, ESQ.

HIZEN WARE.

PLATE VII.

(A) B)

A—Dish of Hizen porcelain, decorated in a bold and artistic manner with large floral sprays upon a groundwork of diaper, and surrounded with a rim of conventional design, executed in light blue and gold upon a deep blue ground. The general treatment of this specimen differs materially from all examples of middle-period Hizen ware we have met with; its rich yet cold effect imparting to it a distinguishing charm. The porcelain is fine in quality, and the decoration throughout is carefully executed. Diameter, 18 inches.

In the possession of James L. Bowes, Esq.

B—Saucer Dish, of late period Hizen porcelain, decorated, in the strictly Japanese fashion, with irregularly disposed and overlapping medallions of diaper work and landscapes, and with large and small flowers, detached and irregularly powdered over the field. The whole of the above-mentioned ornamentation is executed in blue and red upon a uniform ground of gold, a thing most unusual in works of Japanese porcelain, especially in those of large size. The border consists of the upright and oblong continuous fret of which we have already spoken in the Introductory Essay, and illustrated on Plate A. Diameter, 16 inches.

In the possession of G. A. Audsley, Esq.

Imp. Firmin Didot & Cie, Paris

HIZEN WARE.

PLATE VIII.

A—Jar of old Hizen porcelain, decorated with sprays of the white *mume*, on a clouded blue ground, lined in imitation of crackle. This is one of the few jars of this valued ware preserved in this country. Height, 9 inches.

In the possession of WALTER DUNLOP, ESQ.

B C—Pair of plates of the same description of Hizen porcelain. Diameter, 10¾ inches.

In the possession of EDWARD SALT, ESQ.

For our remarks on this highly-prized manufacture, see pages 13 and 27.

D—Square-shaped dish of late period Hizen porcelain, boldly painted with the Japanese lion and foliage in rich blue. 14½ inches square.

E F—Circular dishes of fine porcelain, most carefully and minutely painted with diaper-work, medallions and foliage in blue of great richness and intensity. E, 7 inches, and F, 9½ inches in diameter.

In the possession of JOSEPH BECK, ESQ.

HIZEN WARE.

PLATE IX.

A—Figure, of old Hizen porcelain, modelled in the characteristic garments of the well-to-do Japanese civilian, his single sword denoting that his rank is not high. Old Hizen figures of this character are very rare, and the two figures, of which this is one, are the largest we have seen. Height, $23\frac{7}{8}$ inches.

In the possession of JAMES L. BOWES, ESQ.

B B—Pair of jars, of late-period Hizen porcelain, richly decorated with birds, flowers, bands of diaper-work, and medallions containing landscapes, carefully painted in bright coloured enamels and gold. Height, $9\frac{3}{4}$ inches.

In the possession of H.R.H. THE DUKE OF EDINBURGH.

C C—Pair of miniature temple-lamps, in old Hizen porcelain, covered with elaborate decoration, consisting of dragons, lions, diaper-work, and other conventional designs, executed in rich enamel colours and gold. These pieces were originally intended for the adornment of a private shrine, where every object was in miniature, representing those which were used in the public temples. Height, 16 inches.

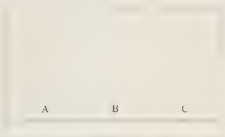
In the possession of JAMES L. BOWES, ESQ.

CÉLADON.

PLATE X.

DIVISION 1. Figure of a Buddhist *SENNEN*, playing the *Koto*, and seated on the back of a fish. The saint has his garments ornamented with white storks in different attitudes, which are apparently painted on, and unfired. The fish has pieces of sea-weed painted on it in dark green. Length, 23 inches.

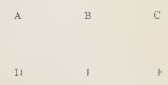
In the possession of G. E. SCHULTZ, ESQ.



DIVISION 2. A—A vase, cased with an outer reticulated shell. Height, 9⅝ inches.

B—Vase of pale green, ornamented with raised flowers and foliage. Height, 13 inches.

C—Ancient figure of *BUDDHA*, in sea green, with head and breast of unglazed brown ware. Height, 10⅝ inches.



DIVISION 3. A—Ancient figure of *HOTTEI*, in sea green, with flesh portions executed in dark brown ware. Height, 6 inches.

B—Small screen, of imperfectly glazed ware, rudely decorated on the face with a representation of the *Kirin*, and on the back with flowers and foliage roughly scratched in the pâte. Height, 9¾ inches.

C—Perfume burner, in the form of an animal. Height, 7 inches.

D—Perfume burner, in the form of an elephant. Height, 7 inches.

E—Lion, of bright green, richly glazed. Height, 10⅛ inches.

F—Perfume burner, of drab tint, in the form of a Japanese lion, with its paw on a perforated ball. Height, 6 inches.

In the possession of JAMES L. BOWES, ESQ.

D E F G H

DIVISION 4. A—Vase, of bright green, boldly crackled. Height, 9 inches.

B—Vase, of greenish drab tint, with fish handles, and tastefully decorated with fluting and raised ornaments. Height, $8\frac{1}{2}$ inches.

C—Vase, of light green, of rough workmanship and ornamentation. Height, 10 inches.

D—Hexagonal flower pot, of sea green ware, boldly crackled. Supported on three mask feet, and decorated with figures of the *Ho-ho*, dragon, and clouds rudely modelled in low relief. Height, 9 inches.

E—Lion, of light tinted Céladon. Length, 6 inches.

F—Candlestick, of sea green, ornamented with spiral dragon in colours and gold, and with frets and lines in red and gold. Height, 11 inches.

G—Perfume burner, in the form of a cart drawn by a boy. Length, 6 inches.

H—Historical figure, in sea green, with face and hands of brown ware, and shoes of dark brown enamel. Height, $9\frac{1}{2}$ inches.

In the possession of James L. Bowes, Esq.

SATSUMA FAÏENCE.

PLATE XI.

Three vases of middle period Satsuma faïence. These beautiful and effective pieces are good representatives of a style of decoration but seldom met with in Satsuma ware. Their chief peculiarity is the black ground upon which the richly-painted flowers, foliage, and birds stand out in brilliant contrast. Black grounds are sometimes seen in old Hizen porcelain, and probably the Satsuma artists derived from it the idea of applying similar grounds to their faïence. The rarity of the black Satsuma ware, however, disposes us to believe that its makers never took kindly to it, but preferred the delicate cream tint of their clay as a ground for their minute ornamentation. In the present specimens it will be observed that a large and vigorous treatment is adopted in the ornamentation on the black grounds, the usual minute and characteristic decoration being executed upon the cream-tinted portions. In thus treating the vases, their artists have fully recognised the laws which naturally govern decorative painting. The perfect manner in which every detail is shown on the vases in the plate renders any further description unnecessary. Height of side vases, 19¼ inches; of centre vase, 20 inches.

In the possession of Joseph Beck, Esq.

SATSUMA FAÏENCE.

PLATE XII.

Large Vase and Stand, of the finest middle period ware, of pale drab tint with dull waxy glaze. This superb vase is of the earliest years of the period, all evidences being in favour of considerable age. There is little doubt that the stand, although it was sent from Japan along with the vase, neither strictly belonged to it, nor was it made at the same date. It appears to be much more modern than the vase, but of the same middle period ware.

The vase is one of a pair decorated with different birds and foliage, but alike as regards the conventional ornamentation. The illustration is so accurately rendered, that anything save the briefest description is unnecessary. The principles of decorative art it displays are correct, and the result eminently satisfactory. First, there is the band round the base of the vase, quiet in colour, solid in treatment, with a pleasing combination of vertical, horizontal, diagonal, and curved lines; the vertical and horizontal justly predominating. Round the body, and rising from the foundation band, there is a free and artistic treatment of trees, flowers, and birds, executed in quiet colours, and with no cast shadows to disturb the uniform surface decorated. Where the bell neck springs from the shoulder of the body are three belts of rich coloured ornamentation of entirely different treatment; the lowest, divided and cusped, falls gracefully downwards on the curved shoulder. And, lastly, the bell, edged with its severe zig-zag border, presents one of those rich and characteristic fringes which, in the hands of the Japanese artist, is invariably appropriate and happy in effect. Height, including stand, 26 inches. Width across arms, 16½ inches.

In the possession of James L. Bowes, Esq.

SATSUMA FAÏENCE.

PLATE XIII.

A B—Pair of large vases of Late Period Satsuma faïence, of light tinted pâte, covered with a bright glaze, crackled, and most beautifully decorated with elaborate floral designs, which are good specimens of the skill of the Japanese artists in the arrangement of flowers and their treatment in decorative art. Round the base and bell are rich borders of open work. The whole of the ornamentation is executed with bright coloured enamels and gold. Height, 23½ inches.

In the possession of Lieut.-Col. J. Pilkington.

C—Vase of fine Middle Period Satsuma faïence, of light tinted pâte, covered with a thin waxy glaze, crackled. The decorations consist of golden pheasants, and flowers, boldly and artistically drawn, and brilliantly coloured. Height, 12 inches.

D—Vase of Middle Period Satsuma faïence, of vellum tinted pâte, covered with a semi-dead varnish, crackled. This fine piece is elaborately decorated round the body with diaper patterns and floral sprays in compartments, medallions, and geometrical borders in full-toned enamel colours and gold. The bell neck is also elaborately ornamented with spiral bands and zones of diaper work and geometrical forms. The inside of the mouth is very richly painted with a deep fringe pattern. Height, 13 inches.

In the possession of James L. Bowes, Esq.

SATSUMA FAÏENCE.

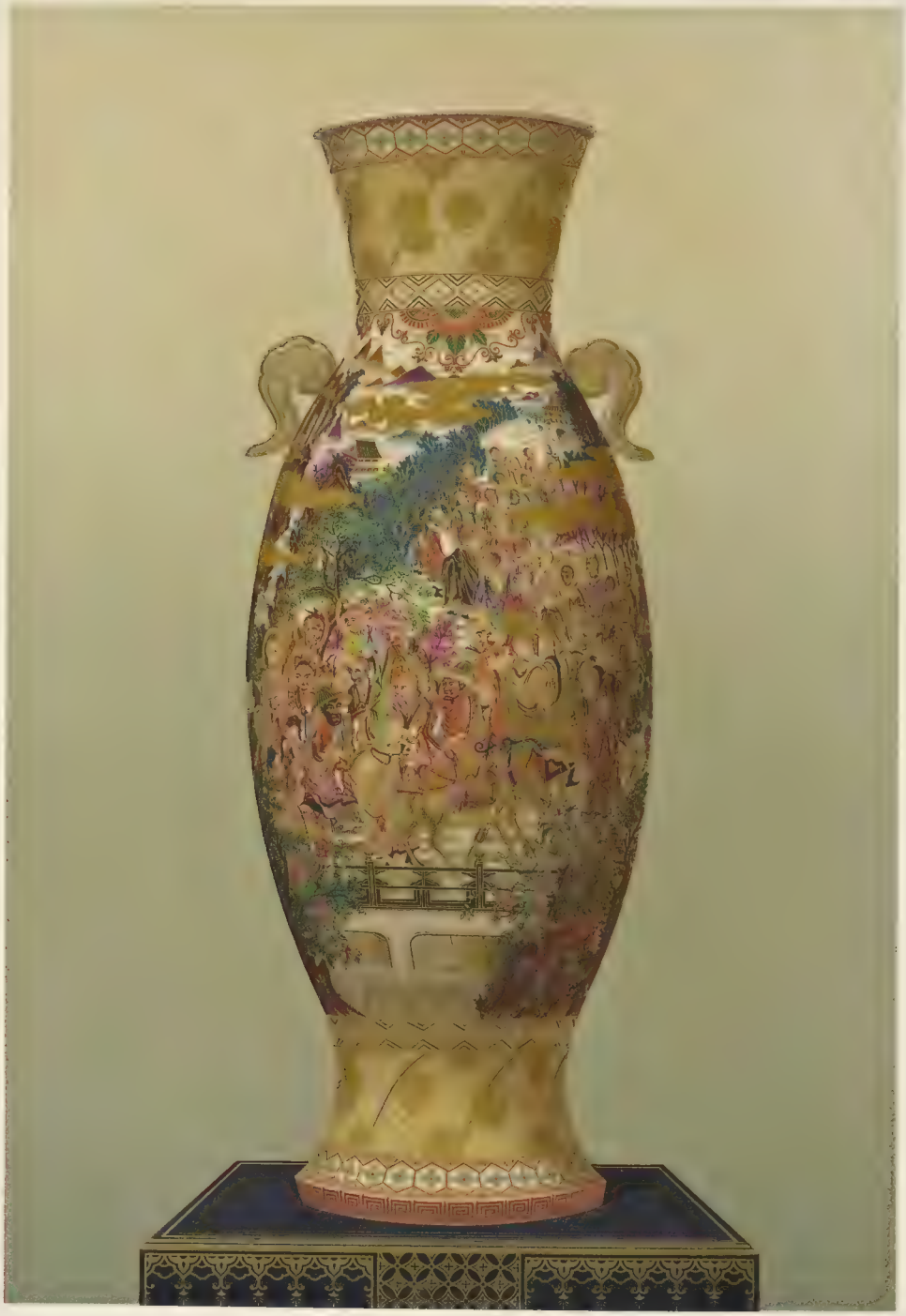
PLATE XIV.

A A—Ancient cylindrical flower jar, of Satsuma faïence, of cream tint, covered with a thin waxy varnish. The pâte is different in texture from that of any other Satsuma ware which we have met with, and bears evidence of great age. The surface is rather roughly finished, differing materially from the beautiful surface usually seen in the fine middle period ware. The two illustrations in the Plate represent both sides of this unique jar, and are so accurately drawn and coloured that description is altogether unnecessary, further than to remark that, in addition to the beautiful flat painting, great force and character is imparted to the decoration by the introduction of highly raised white enamels in the wild *mume* flowers. These are cleverly represented by our artist. Height, $11\frac{3}{4}$ inches.

In the possession of James L. Bowes, Esq.

B—Vase, of fine old Satsuma faïence, of cream-tinted pâte, covered with bright glaze, crackled. Round the base and neck are diaper and fret borders, executed in red and green only; and round the body are figures and fir trees. From the shoulders of the vase project two cleverly modelled animals' heads. Altogether, this is a beautiful and interesting specimen of early period Satsuma; and, although neither so archaic nor bold in general treatment as the previously mentioned jar, it bears evidence of a similar school of art, and on that account we have illustrated it on the same Plate. Height, 11 inches.

In the possession of Val. C. Prinsep, Esq.



SATSUMA FAÏENCE.

PLATE XV.

Large vase of early period Satsuma faïence, of cold tinted pâte, covered with a bright waxy glaze, crackled. This vase is one of a pair which are amongst the grandest specimens of Keramic Art that have come from Japan. Taking into consideration importance of size, richness of decoration, and accuracy of manipulation, these vases are the finest pieces of old Satsuma we know to exist; indeed, it would be difficult to imagine anything more refined and gorgeous possible in the entire scope of the potter's art. The drawing and colouring of the accompanying plate must do the duty of an elaborate description; the artist's skill has been taxed to the utmost, and the result is only second to the original which it truthfully portrays.

The painting on the vase is entirely executed in enamels of great brilliancy and purity of tint, showing a complete mastery over the difficulties in that branch of chemical science. Some of the enamels are opaque, but the greater number are semi-opaque and transparent; many beautiful results being obtained by the skilful glazing of the transparent over the opaque and semi-opaque colours. They are applied in many degrees of thickness, from the simple brown wash on the face of the figures to a high relief in the clouds, flowers, and several of the garments.

Great richness is imparted to the whole by the lavish use of bright and mat gold round the base and neck, and throughout all the details of the elaborate subject on the body.

This vase, with its companion, is stated to have been, until very lately, preserved in a Japanese temple; and, from the religious nature of its figure subject, it is reasonable to suppose that it was originally a votive offering, intended for altar decoration. A procession of saints across a bridge towards a distant gateway, probably the gateway of paradise, occupies the principal portion of the vase; and it is worthy of observation that each saint is invested with the ring nimbus in the same manner as obtains in Western art. Height 25 inches.

In the possession of A. Barclay Walker, Esq.

SATSUMA FAÏENCE.

PLATE XVI.

Oblong Tray, of the finest quality of the middle period ware, of warm buff pâte with crackled waxy glaze. This very beautiful specimen of Satsuma Faïence is in itself a perfect illustration of the treatment of flowers, birds, and conventional designs adopted by the Japanese artists in decorative art works. The colouring throughout is rich and harmonious; and, in combination with the gold outline and dotwork, forms a study well worthy of the European porcelain painter's and decorative artist's careful attention. The perfect manner in which this interesting work is represented in the Plate, both as regards design and colouring, renders any detailed description unnecessary, beyond stating that, in addition to what is shown, a tasteful and appropriate fringe border, in quiet colours, ornaments the outside of the raised rim. Length of tray, $15\frac{1}{2}$ inches; width, $12\frac{1}{2}$ inches.

In the possession of JAMES L. BOWES, ESQ.

SATSUMA FAIENCE.

PLATE XVII.

DIVISION 1. A—Teapot of hard light-tinted pâte, covered with a bright glaze, boldly crackled; decorated on the body with detached flowers and leaves powdered irregularly. The handle is in the form of an attenuated dragon, the head of which forms the spout. Height, 6 inches.

In the possession of SIR FREDERICK LEIGHTON, P.R.A.

B—Small vase of the finest soft pâte, of a delicate cream tint, covered with a smooth waxy glaze, crackled. The finish of this surface resembles polished ivory. The decorations are of Chinese origin, the five-clawed imperial dragon and flying bats being very conspicuous. Height, 6 inches.

In the possession of JAMES L. BOWES, ESQ.

C—Teapot of a hard gritty pâte, of light tint, covered with a bright glaze, minutely crackled; the decorations consist of zones of beautiful conventional designs, executed in quiet toned enamels slightly raised, and rich gilding. Height, 4⅝ inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 2. A—Tea-bowl of hard pâte, covered with bright glaze, minutely crackled; decorated on the exterior with spiral radiating compartments of six different

patterns of diaper-work, carefully executed in red and green enamels and rich gilding. Diameter, $4\frac{1}{2}$ inches.

In the possession of JOSEPH BECK, ESQ.

B—Tea-bowl of rather soft pâte, covered with a bright glaze, minutely crackled; painted with beautiful and artistically disposed floral designs, which are carried over the rim and fall downwards on the interior. Diameter, $5\frac{1}{2}$ inches.

In the possession of JAMES L. BOWES, ESQ.

C—Tea-bowl of hard pâte, covered with a bright glaze, boldly crackled; decorated with zones of geometrical ornamentation, executed in red and green enamels and gold. Diameter, $4\frac{1}{2}$ inches.

In the possession of JOSEPH BECK, ESQ.

DIVISION 3. A A—Pair of hexagonal-shaped dishes of cream-tinted pâte, covered with bright glaze, crackled. The decorations consist of figure subjects skilfully drawn in low toned enamels. The rims of the dishes are ornamented with conventional designs. Diameter, 8 inches.

B—Oblong tray of cream-tinted pâte, covered with bright glaze, crackled; painted with figures and a distant landscape. Length, 9 inches.

In the possession of JOSEPH BECK, ESQ.

C—Fan-shaped tray of hard cream-tinted pâte, covered with bright glaze, crackled; decorated with what appears to be a scene in a temple enclosure, executed in enamels of quiet tints. Length, $11\frac{1}{2}$ inches. This, and the three preceding examples, are probably of comparatively recent date.

In the possession of W. C. ALEXANDER, ESQ.

SATSUMA FAÏENCE.

PLATE XVIII.

A—Large dish of middle period Satsuma faïence, of cold buff-tinted pâte, covered with a bright varnish, crackled. Internally, this fine piece is decorated in a peculiarly bold manner, with a large drawing of the mythical *Ho-ho*, whose wings and tail feathers are so disposed as to form almost a complete circle round the head and body, and with a quaint zigzag and fringe border round the rim. Externally, it is simply decorated with severe borders and conventional details. Diameter, 18 inches.

B B—Pair of vases of late period Satsuma faïence, of light buff-tinted pâte, covered with crackled glaze. The decoration of these vases is of the richest and boldest description, consisting of flowers, foliage, rice ears, birds, and borders and fringes of conventional ornamentation, painted in a most artistic style in bright colours and gold. The rice ears are in slight relief, and gilded. Height, 21½ inches.

In the possession of JAMES L. BOWES, ESQ.

SATSUMA FAIENCE.

PLATE XIX.

DIVISION 1. Vase of fine middle period Satsuma faïence, of cream-tinted hard pâte, covered with bright glaze, crackled. This interesting piece is a good specimen of the ware, decorated in a style of excessive severity. We have already alluded to designs of this class, and to this vase in particular, on Page IX. of our Introductory Essay, and may refer our readers to the passage instead of repeating our remarks here. This vase is of the greatest interest to the student of Japanese Art. Height, 11¾ inches.

In the possession of VAL. C. PRINSEP, ESQ.

DIVISION 2. Vase of fine middle period Satsuma faïence of cream-tinted hard pâte, covered with bright glaze, crackled, and most tastefully decorated with birds and flowers, carefully painted and richly relieved with gold. The standing peacock, shown in the plate, is an illustration of the skill of the Japanese artists in bird drawing for decorative purposes. The simple and severe decoration of the bell mouth of this vase is almost worthy of early Classic art. Height, 14½ inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 3. Jar of ancient Satsuma pottery, of dark brown colour, partly covered with glaze. This interesting piece is stated by a trustworthy native authority to be one of the jars in which choice tea was, in early times, sent by the princes of Satsuma as a present to the Court of Kioto. It is probably, therefore, of a ware which dates anterior to the introduction of the cream-tinted faïence, and was

made by the Corean potters who founded the Satsuma factory in A.D. 1592. As we have already said in our chapter on Satsuma faïence, these jars appear to be highly prized; and the specimen in question has, at a later period, in all probability, been ornamented with raised decorations in lacquer, clearly indicating a value attached to it beyond that created by any intrinsic merit it possessed either as an article of utility or beauty. (See page 34.) In addition to several birds, the ornaments introduced on this jar, in lacquer, are an *Oni* and a *Kawara*, features placed, for decorative and symbolical purposes, on the roofs of temples and palaces. Height, $9\frac{3}{4}$ inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 4. Globular-shaped jar of modern faïence, of soft pâte, covered with bright glaze, crackled. This piece is in all probability of Ota manufacture, and if so should be correctly classed as *imitation* Satsuma faïence. At an early period of our investigations great uncertainty obtained relative to what Satsuma faïence strictly was; and it was hopeless to find anyone then who could assist our studies; lately, however, intercourse with Japanese experts has done much to clear away doubts which repeatedly beset attempts at classification. It is from sources such as these that we are enabled to pronounce, with feelings of certainty, that this jar was made in the Ota factory, in imitation of the ware of Satsuma.

The jar is a fine specimen of Japanese decorative art, the bamboos and red *mume* being treated in a masterly manner. The cover is of lacquered tortoise-shell. Height, 12 inches.

In the possession of W. J. ALT, ESQ.

SATSUMA FAÏENCE.

PLATE XX.

A—Koro, of fine Satsuma faïence, of buff pâte, covered with thin waxy glaze, crackled. The outer part of the body is perforated, and decorated with sprays of wistaria, most gracefully delineated. The body rests upon three heads, and bears round its neck lions' heads, whose hanging tongues hold ring handles. The cover is perforated, decorated with wistaria, and surmounted by a Japanese lion. This is an interesting specimen of the ware, and is of unusual design and treatment. Height, 16 inches.

In the possession of JAMES L. BOWES, ESQ.

B—Koro, of early period faïence, of cold-tinted pâte, covered with a bright waxy glaze, crackled. This piece is very similar in manufacture and decoration to the temple vase, illustrated on Plate XV. The painting throughout, both in style and manipulation, is identical with that on the vase, and is probably the work of the same hand. This piece formed part of the suite of which the vase and its companion were the most important objects.

For particulars of the style of painting adopted, we must refer our readers to the text attending Plate XV. The general design of the Koro is fully shown on the present Plate, and a detailed description is therefore unnecessary. Height, 13 inches.

In the possession of MAJOR J. WALTER.

SATSUMA FAIENCE.

PLATE XXI.

A B A

DIVISION 1. A A—Pair of vases on stands, with globular bodies and trumpet necks; decorated with flowers, birds, and conventional borders in rich colours and gold. Height, 13½ inches.

In the possession of G. A. Audsley, Esq.

B—Vase of hard pâte Satsuma, of the middle period, brightly glazed and crackled; decorated with elaborate floral sprays and golden pheasants, and with fret and fringe border round the mouth. Height, 12 inches.

In the possession of James L. Bowes, Esq.

A B A

DIVISION 2. A A—Pair of cylindrical vases on stands, with elephant head handles, decorated with flowers, birds, and geometrical borders. Height, 16 inches.

B—Vase, of globular body, with trumpet neck; tastefully decorated with delicate floral designs and with severe bands of geometrical forms, and deep pendant fringe round neck. The vase is of the middle period ware, of hard pâte with crackled waxy glaze. Height, 13 inches.

In the possession of James L. Bowes, Esq.

A A

DIVISION 3. A A—Small vases, with floral handles, from which extend sprays of *mume* in raised work, relieved with colour. Pâte of cold grey tint, with bright glaze, crackled. Height, 6 inches.

In the possession of Joseph Beck, Esq.

B—Tripod perfume burner, surmounted by the Japanese lion holding the ball. The pâte is of light grey tint, decorated with red and gold *kiku* flowers, slight spray work, and diaper borders. Late period. Height, 11 inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 4. A—Perforated cylindrical vase, of fine middle period ware, of warm tint, and covered with bright crackled glaze. The floral decoration and gold dot work are of the most beautiful description. Height, 5½ inches.

In the possession of MAJOR WALTER.

B—Hibachi, in the shape of the Japanese purse of plenty, and with handles in the form of *Daikoku's* hammer. The decoration is elaborate, and executed in rich colours and gold. Late period. Height, 10 inches.

In the possession of W. J. AUDSLEY, ESQ.

C—Vase, of globular body and cylindrical neck, tastefully decorated with flowers and diaper work. The vase is a fine and interesting specimen of middle period ware; of hard pâte, covered with richly crackled smooth glaze. Height, 5 inches.

In the possession of MAJOR WALTER.

SATSUMA FAÏENCE.

PLATE XXII.

DIVISION 1. Group of boys with large snowball, executed in hard pâte of vellum tint. The figures are decorated with patterns on their dresses, in red, green, and gold. This is an interesting group, and the expressions of the faces indicate great skill in modelling. Height, 6¾ inches.

In the possession of MAJOR J. WALTER.

DIVISION 2. A—Koro of hard vellum-tinted pâte, covered with bright glaze, crackled. The body of this piece has been "thrown," and the tripod formed by the simple expedient of cutting away three curved pieces. It is very artistically decorated with flowers, carefully executed in raised and flat enamels of rich colours and mat gilding. Diaper and fringe bands surround the neck. The lid is perforated, tastefully painted to match the body, and is surmounted with a Japanese lion, resting one forepaw on the mystic ball. Height, 11 inches.

B—Covered vessel on stand, of light-tinted hard pâte, glazed and crackled, decorated with medallions of different shapes, containing floral and other devices, most carefully executed in raised and flat enamels of low-toned colours, relieved with gold. Height, 6 inches.

C—Covered bowl of light-tinted pâte, glazed and crackled, modelled in imitation of basket-work, and painted with detached pieces of diaper-work, and medallions containing charming little designs. Height, 5 inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 3. A—Candlestick of very fine old faïence, of that soft cream-tint only to be seen on early ware, covered with thin waxy varnish, crackled. The pâte is not so hard or gritty as that commonly met with in the middle and late period works, but is of very perfect manipulation. The decoration, as may be seen in the

illustration, is most artistically disposed on the several members, and is executed in refined tints, which accord well with the soft ground. This is, taken altogether, a rare and beautiful specimen of the period. Height, 14 inches.

B—Teapot of hard pâte, glazed and crackled, decorated with simple designs which remind one of Egyptian art, executed in refined tints. Height, $5\frac{1}{2}$ inches.

C—Flower vessel on bell-shaped stand, of hard vellum-tinted pâte, glazed and crackled, decorated with floral sprays on the stand, and conventional bands on the body. Height, $7\frac{3}{4}$ inches.

D—Cylindrical bottle of cream-tinted hard pâte, glazed and crackled, richly painted with golden pheasant and masses of chrysanthemum flowers, in rich enamels and gold. Height, $8\frac{1}{2}$ inches.

In the possession of JAMES L. BOWES, ESQ.

E—Flower vase of cream-tinted pâte, covered with waxy glaze, crackled; decorated round the neck with floral spray, and round the body with band and fringe-border. The colours employed are quiet and refined. Height, $6\frac{1}{2}$ inches.

In the possession of W. J. AUDSLEY, ESQ.

DIVISION 4. AA—Pair of vases of fine old faïence, very similar in manufacture and style of decoration to the vase illustrated on Plate XV. (see description of that piece). The pâte is cold in tint, thinly glazed, and minutely crackled. The subjects are mythological, and are executed with great care and minuteness, and, with the broad belts round the necks, are in pure-toned enamels, heightened with a profuse use of gilding. These are in all respects interesting specimens of early period ware. Height, 9 inches.

In the possession of WM. MATHISON, ESQ.

B—Vase of middle period faïence, of cold tint, covered with bright glaze, boldly crackled. The decorations on the body are sprays of chrysanthemum flowers, executed, along with the bands at neck and base, in dull red and other very low-toned enamels, and mat gilding. Height, $11\frac{3}{4}$ inches.

In the possession of G. A. AUDSLEY, ESQ.

C—Vase of middle period faïence, of cold tint, covered with waxy glaze, crackled. The decorations throughout are rather archaic in their feeling, and are executed in quiet and refined colours. This is a good illustration of what we may call the erratic medallion decoration of the Japanese, as a reference to the illustration will show. Height, 11 inches.

In the possession of W. J. AUDSLEY, ESQ.

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SATSUMA FAÏENCE.

PLATE XXIII.

DIVISION 1. Large vase of Middle Period ware, of light tinted pâte, covered with a bright varnish, evenly crackled. This piece is decorated in one of the most characteristic modes adopted by the Japanese artists; that in which studied irregularity most plainly displays itself. The variously shaped overlapping medallions are filled in with animals, birds, and flowers, executed in rich coloured enamels and gold. The elaborate borders and band round the base, bell, and neck are also executed in colours and gold. The general effect of this piece is harmonious and refined. Height, 25½ inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 2. Large vase of Middle Period ware, of light cream tinted pâte, covered with bright varnish, crackled. The decoration of this remarkable vase is mythological, and appears to represent the descent of the sun deity to the earth. The rays which spread from the nimbus of the god appear to put to flight the demons of darkness, which are depicted as rushing away, with expressions of impotent rage on their countenances. The drawing throughout is very spirited, and the colouring is of a rich and harmonious nature rarely found in works of the later periods. The nimbus and rays round the head of the deity are executed in slightly raised dots of gold. The borders and band at the base, neck, and bell are of conventional designs, in rich colours and gold. This is the largest specimen of Middle Period Satsuma faïence we have met with. Height, 32 inches.

In the possession of A. BARCLAY WALKER, ESQ.

DIVISION 3. Vase of Late Period ware, of cream tinted pâte, covered with crackled glaze, and elaborately painted with birds and flowers round the body, and with diaper-work and conventional ornamentation on the base and tall spreading neck. The whole of the decoration is executed in flat enamel colours and gilding. Height, 18 inches.

In the possession of HARRY S. SAMUEL, ESQ.

DIVISION 4. Reticulated vase of Late Period Satsuma faïence, carefully painted, with minute ornamentation in bright coloured raised and flat enamels and gold.

The diaper patterns which are applied on the base, between the four reticulated panels, and on the shoulder of the vase, are of the most beautiful description, and executed with great accuracy. On the shoulder and body of the piece are several small circular medallions, filled with landscapes, birds, and flowers. The remaining decoration is of a conventional nature, resembling that found in certain fifteenth century illuminations. The pâte is of a cold grey tint, covered with a bright glaze, crackled. Height, $1\frac{3}{4}$ inches.

In the possession of G. A. Audsley, Esq.

長
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ISE WARE.

PLATE XXIV.

DIVISION 1. A A—Pair of vases of fawn glazed pottery, decorated with floral designs in raised enamel colours. Height, 10 inches.

B—Square covered box of buff-coloured pâte, covered with a dull glaze, and decorated with bands of open diaper work in deep red, and crests and inscriptions in cold blue; the inscriptions signify "wealth," "long life," and "happiness." This example is probably of Yedo manufacture. Height, 4½ inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 2. A—Dish of pottery, covered with thick grey glaze, and decorated with landscape and figures, in rich coloured raised enamels. Diameter, 11¼ inches.

B—Jar of buff pâte, covered with thin glaze, and decorated, in a rather archaic style, with bands of conventional patterns in dull red, blue, and green; and, round the body, with a dispersed landscape. Probably of Yedo manufacture. Height, 9 inches.

In the possession of JAMES L. BOWES, ESQ.

C—Dish of drab glazed pottery, decorated with a standing figure clothed in rich ceremonial robes, and with a branch of a flowering tree very artistically disposed. A character of quaintness is given, after the true Japanese fashion, to this piece by the rim being slightly and irregularly bent inwards in two places. Diameter, 7½ inches.

In the possession of R. PHENÉ SPIERS, ESQ.

DIVISION 3. A—Small teapot of very thin hard pâte, of a dark brown colour, unglazed, decorated with figures executed in bright coloured opaque enamels, in relief. Height, $3\frac{7}{8}$ inches.

B—Small koro of brown pottery, covered with a dull glaze. The body is supported on three figures of children, and has three ring-and-head handles. The cover is surmounted with a Japanese lion. Height, $6\frac{1}{2}$ inches.

C—Small teapot of very thin, hard, and extremely tough pâte, of a dark brown colour, decorated with sprays of *mume*, wrought in relief. Height, 3 inches.

In the possession of JAMES L. BOWES, ESQ.

ISE AND OTHER WARES.

PLATE XXV.

A—Perfume burner, modelled in the form of a boat, of old Kioto Raku ware, decorated with blue, green, yellow, and purple enamels. Length, $7\frac{5}{8}$ inches.

B—Vase of Kioto Raku ware, splashed with green, and decorated with a dragon in gold. Height, $7\frac{3}{4}$ inches.

C—Tea-bowl of the choicest old Kioto Raku ware, of irregular form, covered with a soft green glaze, speckled, as shown. This is a specimen of the old bowls so highly prized by the *chajin* for use in the ceremony of *Chanoyu*. It has been pronounced by a native collector to be an example of all that is good in Raku ware, and it is stated that such a piece would have realised 700 gold yen (about £140) when the ceremony of *Chanoyu* was in the height of its popularity. It bears the impressed stamp of the Chojiro family. Diameter, $4\frac{1}{8}$ inches.

D—Tea-bowl of old Kioto Raku ware, roughly manipulated, covered with a warm brown glaze, speckled, and decorated with white storks, drawn with a few telling brush strokes. Diameter, $3\frac{1}{2}$ inches.

E—Tea-jar of the choicest ancient Bizen stoneware, partially covered with glaze. Such jars, for holding powdered tea, have at all times been highly valued by the Japanese; the present example, apparently of ordinary material and manufacture, came from the hands of its Japanese owner in a silken bag and enclosed in a dainty box of kiri wood, ornamented with lacquer. This specimen is reputed to be 600 years old. Height, $4\frac{5}{8}$ inches.

F—Vase of fine old Yatsushiro ware, of hard, reddish-grey pâte, covered with a clear crackled glaze, and decorated with designs in white clay, inlaid, and devices painted over the glaze in red and green enamels and gold. This interesting piece was fabricated at the kiln of Shirno Toyohara, near the town of Yatsushiro, in the province of Higo. The manufactory was founded by a Corean nobleman at the close of the sixteenth century; his descendants still ply the same trade, but their pro-

ductions are much inferior to the old works. The chief characteristic of the old ware is its carefully-manipulated white inlaid ornamentation; but the gilding and coloured enamel decorations which have been added to this example, subsequently to the period of its manufacture, are of great beauty, and harmonise thoroughly with the entire feeling of the piece. Height, 11½ inches.

G—Teapot of Ise Banko ware, gilded and decorated with birds. Height, 2½ inches.

H—Teapot of Ise Banko ware, of hard, dark brown pâte, covered with a great number of impressed marks, signifying happiness, health, long life, and such like. Height, 2¾ inches.

I—Dish of Kishiu ware, in purple and blue. This piece was made at the factory of Wakayama, situated in the province of Kii. Diameter, 8⅜ inches.

J—Dish of Minato faïence, covered with a yellow glaze. Modelled in the form of a leaf on its inner surface. Length, 11 inches.

K—Teapot of Ise Banko ware, of a drab body, decorated with gold ornamentation, and semi-transparent panels of white pâte, decorated with designs in coloured enamels. Height, 2⅞ inches.

L—Teapot of Ise Banko ware, of thin grey pâte, almost entirely covered externally with poetical sentences in incised letters. Height, 2¼ inches.

M—Dish of Ko Hagi ware, of cold tinted pâte, modelled in a rather unusual and irregular shape. This piece was made at the factory of Hagi, in the province of Nagato; and having been fabricated prior to the year A.D. 1644, is designated Ko Hagi, or Old Hagi ware. Length, 6⅜ inches.

N—Leaf-shaped dish of Inuyama ware, of cold tinted pâte, covered with a bright glaze, and decorated with foliage in rich autumnal tints. This ware is made at the factory of Inuyama, in the province of Owari. Diameter, 7¼ inches.

O—Saké bottle of Asahi ware, partially glazed; made at Uji, in the province of Yamashiro. The ware derives its name from the peculiar effect of its cold misty-like glaze, which resembles the colour of the early dawn. Height, 7⅛ inches.

P—Gourd-shaped bottle of brown and white glazed ware; made in the province of Nagato, probably at the factory of Toyoura yama. Height, 11 inches.

Q—Water-pot of Fujina ware, of warm buff pâte, partially covered with a green bright glaze. This partial glazing is a characteristic of the manufacture. This piece was made at the Madsuye kiln, in the province of Idzumo. Height, 7¼ inches.

R—Reticulated vase of Sanda ware. This is a specimen of the celadon ware for which the Sanda factory was celebrated for sometime after its establishment in A.D. 1690, in the province of Setsu. Height, 9¼ inches.

S—Saké bottle of Shigaraki ware, of drab-tinted pâte, partially covered with a thick white glaze, on which is painted a tortoise and other devices in blue. This ware is fabricated in the province of Omi. Height, 6⅜ inches.

In the possession of JAMES L. BOWES, ESQ.

KAGA WARE.

PLATE XXVI.

Large Vase of old Polychromatic Kaga Ware, elaborately decorated with conventional designs, and medallions containing figures and flowers. The lower portion is divided into two zones, one of which has a pattern, in red, blue, and green, of a severe Classic style, and the other a zigzag border of a Gothic treatment; above these, the main body of the vase is grounded with red, relieved with masses of interrupted diaper and gold scrollwork. On this ground are placed four overlapping medallions, two containing figures, flowers, &c., as shown on the Plate, and two filled in with conventional clouds and fish-scale diaper. At the starting line of the neck are eight cusped compartments filled with different diaper patterns; and the neck and bell are tastefully enriched with *butan* flowers, leaves, and gold scrollwork, and with one of the pendant fringe borders, in the treatment of which the Japanese Keramists are so successful. Height, 1 foot 8 inches.

In the possession of JAMES L. BOWES, ESQ.

KAGA WARE.

PLATE XXVII.

The basin of red and gold Kaga ware which is illustrated in the Plate, is one of the finest and most beautiful pieces of the manufacture which has been brought to this country. It was obtained in Japan by His Royal Highness the Duke of Edinburgh, and was exhibited, along with his fine collection of Oriental works of art, at South Kensington Museum, on his return from the East.

Careful and minute as the drawing in the Plate is, it scarcely conveys an idea of the perfect workmanship of the original. The belt of figures round the interior of the basin forms one of its most striking and characteristic features; but, unfortunately, it has to be much foreshortened in the representation, and accordingly loses in effect. The narrow border above the figures is ornamented with flying cranes; and the medallion in the bottom is filled with tortoises, disporting themselves in water. Chimerical animals amidst clouds, and compartments containing cranes, decorate the exterior of this interesting piece.

The whole decoration is executed in the deep red only met with in the finest quality of Kaga ware, and is richly wrought with gold. Diameter, $9\frac{1}{2}$ inches. Height, $4\frac{1}{2}$ inches.

In the possession of His Royal Highness the Duke of Edinburgh.

KAGA WARE.

PLATE XXVIII.

A—Large bottle of Kaga ware, of drab tinted pâte, relieved with white line-work, and covered with a thin bright varnish, crackled. The decoration is, for the most part, executed in transparent enamel colours, which allow the white lines of the ground to be seen through them. The red, black, white, and dark blue enamels, however, are opaque. The geometrical patterns, which ornament the lower part of the body and the neck, are well chosen, and arranged very effectively. The body is painted with a series of aged figures, walking amidst trees and flowers. Height, 19½ inches.

In the possession of Joseph Beck, Esq.

B—Vase of Kaga ware, of similar manufacture to the above piece, painted with figures of warriors, flowers, and conventional designs, in transparent and opaque coloured enamels, and gold sparingly used. Height, 13 inches.

C—Vase of drab tinted Kaga ware, as above, but decorated in a more solid style. The greater part of the body is grounded with red, upon which are placed green scrollwork and four overlapping medallions containing flowers. Round the lower portion is the water-leaf border so commonly found in the decorations of Kaga ware. The neck is zoned with bands of blue, red, and green, enriched with diapers and scrollwork; and upon these bands are two cusped medallions, containing birds and flowers. The bell is fringed with a simple design, and edged with a zig-zag of gold lines on a fret groundwork. Height, 14¼ inches.

In the Keramic Collection at South Kensington Museum.

KAGA WARE.

PLATE XXIX.

A—Double gourd-shaped Bottle, of fine polychromatic ware, decorated with bands of various designs and medallions filled with different devices. On the lower bulb are three medallions, one containing a group of horses, and another filled with a dragon issuing from clouds; the third is shown in the plate, containing birds perching upon a pomegranate tree. On the upper bulb are two medallions, one with a floral device, and the other containing fishes. The general ground is of a light drab tint, covered with scrollwork in gold, and powderings of birds, insects, and flowers. Height, 15¼ inches.

In the possession of HOLBROOK GASKELL, ESQ.

B—Double gourd-shaped Bottle, of fine polychromatic ware. Both in form and ornamentation this specimen is remarkably good, although not so characteristically or quaintly decorated as the others illustrated on the Plate. The prevailing colour is red; green, black, and yellow being sparingly used. On the lower bulb are four medallions, connected by links of diaper work, from the top and bottom of which spring graceful ornaments in gold. The medallion shown on the Plate contains a three-clawed dragon, and the remaining three medallions contain a *ho-ho* and landscapes. The conventional designs throughout this beautiful piece are thoroughly artistic and appropriate. Height, 12½ inches.

In the possession of ENOCH HARVEY, ESQ.

C—Double gourd-shaped Bottle, of fine polychromatic ware, somewhat similar in style of decoration to the first described (A). The most noteworthy features are the very irregular-shaped medallions. These are apparently intended to imitate broken spaces on the surface of the bottle, and are quaint devices, adopted by the artist, to do away with all feeling of severity and diametrical division. The three medallions on the lower portion contain figure subjects, while the lesser ones above contain birds, flowers, and representation of the conventionalised lion of Japan. Height, 15¼ inches.

In the possession of G. E. SCHULTZ, ESQ.

Imp. Firmin-Didot et Cie Paris

Delang sc.

KAGA WARE.

PLATE XXX.

(A) (B)

A—Large dish of late period Polychromatic Kaga Ware. Since the Vienna Exhibition numerous specimens of a highly decorated ware, bearing the Kutani mark, have been secured by collectors at home and abroad; these differ in some respects from what was originally believed to be the style universally adopted by the Kaga artists. We have selected for illustration a dish which, in our opinion, is thoroughly representative of the former class. In design and in the arrangement of the decorative features it is strictly Japanese; and, indeed, more characteristic of native art than are the generality of the red and gold works. The coloured enamels used are brilliant in tint, and are laid on with great body, so much so as to impart a decided relief to the ornamentation; this is particularly the case with the white enamel, the high relief of which is cleverly represented by our artist.

The pâte, drab in tint, is apparently a sort of stoneware, covered with a thin bright varnish, and the entire colouring is over the glaze. The ornamentation, which consists of an irregular-shaped medallion containing fighting cocks and bold masses of flowers, and of marginal spaces covered with diaper work, is in every respect characteristic of Japanese Art, and is executed in the free and untrammelled style peculiar to the artists of Japan. Diameter, 16 inches.

B—Large dish of ancient Kaga Ware, of rather crude manufacture, and decorated with archaic figures and conventional ornaments in dull red only. This is an interesting piece, being a well-preserved and important specimen of the oldest Kaga ware with which we have met. It was evidently made long previously to the introduction of gilding on pottery, and, indeed, before the Kutani artists arrived at the point of perfection in their art which is so frequently displayed in the best specimens of their later works. With our imperfect knowledge of Japanese Keramic Art, we dare not presume to fix a date to such a specimen as this, but if outward evidences go for anything, this piece is many centuries old. Diameter, 17 inches.

In the possession of James L. Bowes, Esq.

KAGA WARE.

PLATE XXXI.

A—Perfume burner of rare old Kaga ware, quaintly modelled to resemble the Japanese lion. The head, which forms the cover, is pierced to allow the fumes to escape. The decorations on the body are executed in quiet-coloured enamels, and their details are very similar to Chinese designs. This interesting piece is marked "Kutani." Height, $7\frac{3}{4}$ inches.

In the possession of JAMES L. BOWES, ESQ.

B—Covered jar of fine ware, richly and minutely decorated with the characteristic deep-red work of the Kaga artists, and medallions containing figures, executed in various colours. Marked "Made by Iwazô in Kutani." Height, 4 inches.

In the possession of JOSEPH BECK, ESQ.

C—Small cup of fine ware, minutely and carefully decorated. The exterior is grounded with deep red, profusely enriched with gold ornamentation, and presents a shaped medallion, containing a figure scene in colours. The interior is covered with stanzas of poetry in minute characters. Marked "Made by Seikan in Kutani." Height, $2\frac{7}{8}$ inches.

In the possession of JAMES L. BOWES, ESQ.

D—Dish of old ware, quaintly and somewhat rudely decorated in imitation of Chinese art. This variety of Kaga pottery appears to date anterior to the well-known red and gold ware. The perfume burner (A) is a remarkably fine specimen of the

period. The dish is simply marked with the character *Fuku*, signifying riches. Diameter, $8\frac{1}{2}$ inches.

In the possession of JAMES L. BOWES, ESQ.

E—Tazza of ware in all essentials similar to that of the foregoing dish. It is ornamented with a border in brown outline, and a spirited representation of the mythical lion disporting with a religious emblem. Marked "Kutani." Diameter, $7\frac{3}{4}$ inches; height, $6\frac{1}{2}$ inches.

In the possession of JAMES L. BOWES, ESQ.

F—Small tea-pot of very fine old grey ware, decorated with close scrollwork, executed in a beautiful blue enamel. The design of the scrollwork is strictly Chinese, both in disposition and detail. Height, $3\frac{3}{4}$ inches.

In the possession of JAMES L. BOWES, ESQ.

KAGA WARE.

PLATE XXXII.

The basin of Kaga ware illustrated on this Plate is one of the most interesting of those decorated with figures which we know to be preserved in this country. It is the only basin we have met with decorated with entire zones of figures both inside and out. The fine piece illustrated on Plate XXVII. is painted with a belt of figures round the inside only. There is also a beautiful basin in the Bowes Collection, decorated with an external zone, and with three large medallions containing figures, on the inside.

The present example is of fine hard pâte, covered with thin varnish, and decorated in deep red and gold. Externally, the basin is divided into three zones, exclusive of its stand, which is ornamented with a simple fret in gold on red ground. The first consists of conventional and radiating leaves, executed in red and gold line-work; the second and principal zone contains numerous aged figures, clad in variously-patterned garments; and the third is composed of red and gold clouds, forming an irregular border over the heads of the figures. Internally, the other edge of this cloud-work terminates over the heads of the inner zone of figures, similar in all essentials to that on the outside. Underneath the figures is a ring of red, with gold zig-zag pattern on it; and, finally, a circular centre medallion, containing two seated figures, one playing the *koto* under the shade of palm leaves, and the other enjoying a cup of *saké*, or some other agreeable fluid, as the smack of his lips fully testifies.

This fine piece was brought to Europe by the Japanese Commissioners in 1867, and exhibited at the Paris Exposition. Diameter, 9 inches. Height, 4½ inches.

In the possession of John Grant Morris, Esq.

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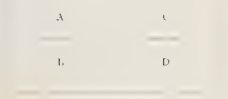
KAGA WARE.

PLATE XXXIII.



DIVISION 1. A—Bowl of Kaga ware, richly decorated with red and gold. Externally it is surrounded by a band of figures, a mode of ornamentation found only on the rarer examples. Diameter, 11 inches.

B—Bowl of Polychromatic ware, decorated both internally and externally with circular medallions, containing flowers, foliage, and birds, placed on a groundwork of light scroll-work and outlined diaper. Diameter, 12 inches.

In the possession of JAMES L. BOWES, ESQ.

C—Bowl of Kaga ware, beautifully decorated with rich red and gold. The exterior is surrounded with a broad band of red, with gold scroll-work, upon which are oblong panels, containing figure subjects. The rim and lower portion are tastefully wrought with conventional designs. Diameter, 12 inches.

In the possession of HOLBROOK GASKELL, ESQ.

D—Bowl of Kaga ware, boldly painted with deep red, relieved with gold scroll-work and hatchings. Diameter, 12 inches.

In the possession of R. W. EDIS, ESQ., F.S.A.

DIVISION 2. A—Dish of Kaga ware, of drab pâte, covered with bright glaze, crackled, and decorated with red and gold. Diameter, 14 inches.

B—Small teapot, decorated with red and gold.

C—Teapot of Polychromatic ware, painted with figure scenes in large medallions. Height, $5\frac{1}{2}$ inches.

D—Small teapot of Polychromatic ware, delicately painted.

E and F—Saké bottles of red and gold Kaga ware. Heights, $7\frac{1}{2}$ and 7 inches.

G—Small teapot of fine Kaga ware, decorated with deep red and gold.

H—Small teapot of fine Kaga ware, richly painted with horses and other objects, in deep red, hatched with gold. Height, $4\frac{1}{2}$ inches.

In the possession of JAMES L. BOWES, ESQ.

I—Teapot of Kaga ware, elaborately decorated with overlapping medallions, containing different designs, and with conventional ornamentation, executed in red and gold. Height, 4 inches.

In the possession of R. PHENÉ SPIERS, ESQ.

DIVISION 3. A—Large dish of Kaga ware, boldly painted with deep red and gold. The centre medallion contains a representation of Yebis, the Japanese god of fishermen. Round the broad margin is a mass of diaper-work, with four red medallions, painted with gold. Diameter, 13 inches.

In the possession of R. W. EDIS, ESQ., F.S.A.

B and C—Two hexagonal dishes of Kaga ware, richly ornamented with dragons, medallions, and conventional designs, in deep red and gold. Diameter, $7\frac{1}{2}$ inches.

In the possession of MAJOR J. WALTER.

DIVISION 4. A—Dish of fine Polychromatic Kaga ware, most beautifully decorated with flowers, diaper-work, and conventional scroll-work, executed in rich colours and gold. Diameter, 12 inches.

In the possession of JOSEPH BECK, ESQ.

B—Covered tea-jar of fine Polychromatic ware, elaborately ornamented with panels containing landscapes, and with conventional decoration. Height, 6 inches.

In the possession of MAJOR J. WALTER.

C—Coffee pot of fine Kaga ware, richly painted with dark red and gold. Height, 7 inches.

In the possession of JAMES L. BOWES, ESQ.

KAGA WARE.

PLATE XXXIV.

DIVISION 1. A—Cover of a rice dish, of the finest middle period red ware; decorated on the exterior with medallions of flowers in red and gold, irregularly disposed on a ground of gold, relieved with scrollwork in red. On the inside is a figure scene, in brilliant enamel colours. Diameter, 9 inches. The dish is decorated in a similar manner.

B—Cover of a rice dish, of middle period polychromatic Kaga. The ground is red, with gold scrollwork pattern, and the irregularly disposed medallions are filled in with humourous figures, and flowers, birds, &c., executed in colours, upon white grounds. On the inside of the cover is a grotesque figure subject drawn in colours. Diameter, 10¾ inches. The dish is treated in a similar way to the cover.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 2. A—Covered jar, of soft pâte, elaborately decorated with deep red and gold. The medallions or panels round the body are filled with landscapes, flowers, and birds. The bands above and below are of diaper work. The lid is partially covered with green and black sparkling lacquer, leaving a centre panel of the ware decorated with *kiku* flowers, in red and gold. The handle is in the form of a fir cone. Height, 7½ inches.

B—Dish of soft pâte, decorated with a centre subject, of a poetess surrounded by priests and *kuge*, in colours, with a margin of red, relieved by gold scrollwork, and containing four medallions of scenery. On the underside of the rim are fifteen medallions of birds, animals, flowers, and trees, upon a clouded red ground. Diameter, 15 inches.

In the possession of JAMES L. BOWES, ESQ.

C—Bottle of soft pâte, decorated with red and gold. The designs are of a conventional nature, with the exception of the medallions, which are filled with landscapes and figures. Height, 10½ inches.

In the possession of ERNEST BECK, ESQ.

DIVISION 3. A—Bowl of soft pâte, decorated inside with figure subjects, landscape, and flowers, with centre piece consisting of the Japanese lion. On the exterior are four medallions containing figures. The whole executed in deep red and gold. Diameter, 9 inches.

B—Bowl of soft pâte, decorated with variously shaped medallions, containing landscapes, in red and gold. Diameter, 8¾ inches.

C—Bowl of hard pâte, beautifully decorated internally with zones of red and gold, and white and red, upon which are disposed circular medallions of various sizes, filled in with figures, flowers, and animals. Externally it is ornamented with medallions of figures, and flowers and bands of delicate diaper work, upon a ground of bright red scrolled with gold. Diameter, 9 inches.

D—Bowl of hard pâte, decorated with flowers and figures in red and gold. Diameter, 9 inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 4. Pair of dishes, of the finest middle period soft pâte, red and gold Kaga ware, very boldly crackled. The decorations are taken from a temple scene or religious dance, and are manipulated in the most careful manner. The clouds are rendered by minute red dot work. Diameter, 14 inches.

In the possession of ERNEST BECK, ESQ.

KIOTO WARE.

PLATE XXXV.

Pair of vases of fine modern Kioto faïence. The fronts of the pair, with the side view of one, are represented on the Plate. These pieces are remarkable for their elaborate, brilliantly coloured, and richly gilded decorations; and the manipulation throughout is faultless, clearly proving that the skilful handicraft observable in the best examples of the old ware is not altogether extinct in Japan at the present time.

The large medallions on the bodies of the vases are filled with gorgeous theatrical scenes, and the small quatrefoils on the upper bulbs contain peonies and leaves. All the rest of the vases are covered with elaborate and beautiful diaper-work and borders. The handles are in the form of animals, entirely executed in gold on the natural cream-tint of the pâte.

With such perfect delineation as the Plate presents, any detailed description of the ornamentation is unnecessary. Height, $15\frac{1}{4}$ inches.

In the possession of MAJOR J. WALTER.

KIOTO WARE.

PLATE XXXVI.

A—Large hibatchi, of modern faïence, manufactured by Tai-zan, of Awata. The pâte is of a warm cream colour, of fine quality, and covered with a bright glaze, crackled. This important piece is decorated, in rather an unusual style, with powderings of Imperial *kiku* crests, in different colours and gold, and flowers and leaves, upon a ground pattern of delicate scroll-work, somewhat similar in treatment to that introduced in ancient Japanese cloisonné enamels. Height, 14 inches.

B—Small hibatchi, of a manufacture in all respects the same as the above. Its general decoration is also similar, but with the addition of a free rendering of the other Imperial crest, the *kiri*. Height, 8¾ inches.

C—Basin, of Awata ware, exhibited by the Japanese Commissioners at the Vienna Exhibition. It is of fine cream-tinted faïence, covered with a bright glaze, crackled. The decoration of this piece is highly interesting, displaying the taste and skill of the native artists in caricature. The subject is one for which it is somewhat difficult to find an expressive name; it appears to represent a mythical warfare between the dragon of the deep and fishes and other marine creatures, conspicuous amongst which is the terrible octopus, brandishing a weapon with its pliant tentacles. All the fishes are clothed in rich garments, and carry spears or other weapons, and each has a characteristic expression given to it by the artist. It is to be regretted that the whole of this conception could not be given on the plate, and that so little of it, indeed, could be shown distinctly. The entire painting is carefully executed, and the colouring is at once rich and harmonious. Diameter, 12¼ inches.

In the possession of James L. Bowes, Esq.

KIOTO WARE.

PLATE XXXVII.

A—Seated figure, in faïence, of light tint, covered with thin glaze, crackled, and decorated with quiet-toned enamel colours and gold. The figure represents *KAN WU*, a very brave warrior and patriot, who is said to have distinguished himself in fighting for the restoration of the Chinese dynasty of Kan. He is usually to be distinguished in art by the great length of his beard, which is reputed to have measured four hands. Height, 11 inches.

B—Figure of goat, standing against a stump of a tree, in fine Kioto faïence. This composition has all the appearance of having been copied from an European—probably Dutch—design. The goat is not a native of Japan, but Käempfer informs us that both sheep and goats were kept by the Portuguese and Dutch at Firando. Height, 10 inches.

C—Figure of a crane at the trunk of a tree, apparently the pink *mume*, modelled in light tinted faïence, and cleverly coloured with quiet-toned enamels, and hatched with gold. In the foregoing description, we mentioned that the goat piece bears indications of having been copied from an European design; it may not have been, however, for the crane design, though strictly Japanese, resembles the goat piece in treatment in all essential respects. The dates of these pieces are uncertain; but it is probable that the practice of modelling such subjects in pottery and porcelain originated with the Japanese artists, and was copied by the Western potters, with the result of flooding the market with weak and meaningless work, so much of which is now to be found in collections of early European wares. Height, 13 inches.

In the possession of JAMES L. BOWES, ESQ.

D—Figure of *DAIKOKU*, the Household God of Riches, in fine quality faïence, tastefully decorated with borders and powderings on his garments, and with religious symbols on his treasure sack. Height, 5 inches.

In the possession of JAMES L. BOWES, ESQ.

E—Figure of *YEBIS*, the Household God of Food. This figure is cleverly modelled and very humorously treated. It is in fine faïence, of a cream tint, and decorated with bright coloured enamels. Height, $6\frac{1}{2}$ inches.

In the possession of MAJOR WALTER.

F—Figure of *HOTEI*, the Household God of Contentment. This is a companion to Daikoku (D), and is treated in a similar style throughout. Height, $4\frac{1}{2}$ inches.

G—Figure of an astronomer, modelled in fine quality faïence, and elaborately decorated with rich enamels and gold. The richness of the robes probably indicates this learned man to have been a noble of high rank. His name is not known. Height, 10 inches.

In the possession of JAMES L. BOWES, ESQ.

H—Figure of child, playing with a lacquer dish, in the form of a saké cup. This piece is in cream-tinted faïence, richly painted and gilded. Height, $9\frac{1}{2}$ inches.

In the possession of JOSEPH BECK, ESQ.

I—Figure of *HITO-MARO*, a famous poet, who is said to have lived about one thousand three hundred years ago. This piece is of fine quality light-toned faïence, well modelled, and tastefully decorated with diapers and powderings in colours and gold. Height, 6 inches.

In the possession of FRED. ELKINGTON, ESQ.

Imp. Printed by Leighton Son & Co. Lith.
Leaden Lith.

KIOTO WARES.

PLATE XXXVIII.

DIVISION 1. A—Small koro of Kioto faïence, made by Yei-raku; decorated with Chinese ornament in relief, filled in with pink, brown, purple, and cold blue enamel colours. The cover is surmounted with a rather quaintly modelled Japanese lion, in yellow and green. Height, 8½ inches.

B—Vase of faïence, made by Taizan; the pâte is of a dark brown tint, somewhat resembling old iron, and the principal decorations consist of diaper patterns and medallions, containing fruit and foliage, executed in fine gold and silver line-work, doubtless in imitation of the ancient Japanese inlaid ironwork. The otherwise heavy effect of this treatment is skilfully relieved by the delicate inlaid white lines on the neck, and the sparing introduction of red and green ornaments on the upper and lower portions. Height, 10 inches.

C—Water-pot of unglazed faïence, of a dark brown tint, made by Kin Kozan. The decorations of this beautiful piece consist of conventional scrollwork and flowers of bold design, executed in raised enamels and cream-coloured lines. The effect is most refined and pleasing. Height, 6½ inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 2. A—Tea bowl of grey pâte, made by Yei-raku; boldly decorated with leaves, in dull red and brown, artistically disposed on the exterior, and carried over the rim into the interior in the manner frequently resorted to by the Japanese artists. Diameter, 5¼ inches.

In the possession of JAMES L. BOWES, ESQ.

B—Cup of fine Kioto porcelain, made by Yei-raku; covered with the intense red enamel peculiar to this manufacturer, and decorated with Chinese patterns in gold. Diameter, $2\frac{3}{4}$ inches.

In the possession of E. BECK, ESQ.

C—Tea bowl of light fawn-coloured faïence, made by Yei-raku, decorated with simple conventional ornamentation, executed in black. Diameter, 4 inches.

D D—Small cup of the choicest porcelain, made by Yei-raku, shown in two positions, exterior and interior. The exterior is painted with under-glaze blue of the greatest intensity and purity; and the interior has a central medallion of the same colour, surrounded with Chinese scrollwork in deep red and gold. This exquisite specimen is inscribed with six characters, in gold, signifying "Made by Yei-raku in Great Japan." Diameter, $2\frac{5}{8}$ inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 3. A—Hibatchi of old Kioto faïence, of dark cold buff-tinted pâte, covered with a thin glaze, crackled; decorated with diaper-work and fret patterns in blue, green, and gold. The upper vessel and cover are modelled in imitation of a hut. Height, 9 inches.

B—Tea bowl of old Kioto pottery, partly covered with thick opaque glaze, crackled. This is a choice specimen of the quaintly formed tea bowls so highly prized by the Japanese. It has been mended in two places on the rim with gilded composition, as shown. Length, $6\frac{7}{8}$ inches.

C—Jar of old Kioto pottery, modelled with bold scrollwork in relief, and grounded with dark green enamel colour. This is a specimen of a class of pottery very rarely to be met with in Japan. Height, 12 inches.

In the possession of JAMES L. BOWES, ESQ.

KIOTO WARE.

PLATE XXXIX.

(A) B)

A—Large dish of Modern faïence, manufactured by Tai-zan of Kioto. The pâte is of a rich cream tint, of fine quality, and covered with a thin bright glaze, crackled. The masterly manner in which the decoration of this piece is executed, and the artistic treatment it displays, place it amongst the most interesting and remarkable works which have come from Japan. It clearly proves that the native artists have not yet lost their cunning or become unworthy of their ancestors of two hundred years ago. It is quite unnecessary to describe the subject delineated, for the Plate gives a fair idea of the superb original. In truthfulness to nature, in grouping, in variety of action, in artistic manipulation, and in colouring, we do not know a work of Japanese bird drawing superior to this. The piece was originally sent by the Japanese Commissioners to the London International Exhibition of 1874, from whence it passed into the hands of its present possessor. Diameter, 25 inches.

B—Large dish of Tai-zan faïence; resembling, so far as material and workmanship are concerned, the previous specimen. The decoration, however, is widely different in conception, assuming the quainter and more characteristic style adopted by the decorative artists of Japan. It is covered with three medallions, simply divided from the ground by gold lines, and filled in with different subjects. The one on the upper part of the Plate, consisting of two deer beside a waterfall, is drawn, in all probability, by the same artist that drew the wild geese on the accompanying dish. The lower medallion contains a temple avenue, with a row of *toris*, or sacred gateways, sketched in the most free and artistic manner. The ground of the dish is simply powdered with small tufts of seaweed in gold. Diameter, 18 inches.

In the possession of JAMES L. BOWES, ESQ.

KIOTO WARE.

PLATE XL.

Large vase of late period Kioto faïence, elaborately ornamented with coiled dragons in relief, and flat painted decoration. The base is covered with fish-scale diaper work, and conventional floral designs, in rich coloured enamels. The lower half of the body of the vase is covered with a sea scene, in which fishes and other marine animals are depicted, darting through the waves in all directions. Apparently issuing from the ocean depths are two large three-clawed dragons, one on each side of the vase, cleverly modelled in high relief, and richly painted, with the scales and other details belonging to this chimera. In the upper portion of the body of the vase, above the foam of the dragon-lashed sea, are small birds in flight. A pair of projecting head handles issue from the shoulder of the vase, and above them the curve of the shoulder and the bell-mouth are richly painted, with panels of diaper work and other conventional details; but the most interesting features in connexion with these portions are the two creatures which are depicted in the act of descending towards the dragons; and which have the bodies of birds, bat-like wings, and heads of dragons.

In no other instance have we seen a representation of this extraordinary compound, and we are at a loss to decide whether it ought to be placed amongst the other fabulous animals of Japan, or looked upon as a creation of the artist's own imagination. Uncertainty on these points induced us to omit the creature from the list given in our Introductory Essay, and to draw attention to it in this place.

The vase under review is one of a pair, probably amongst the most valuable specimens of late period Kioto faïence in this country. They were exhibited in the London International Exhibition of 1874, where they were much admired by students of Oriental art. Height, $22\frac{1}{4}$ inches.

In the possession of Holbrook Gaskell, Esq.

Imp. Lemaire Paris

KIOTO WARE.

PLATE XLI.

A—Koro of light brown faïence, covered with bright glaze, crackled. The decorations are of the most severe style, bearing a strong resemblance to classic art. Some of the details are, however, Gothic in feeling. Height, 18 inches

In the possession of W. J. Alt, Esq.

B—Hibatchi of light tinted faïence, covered with bright glaze, crackled, and decorated with horizontal bands and quaint powderings of geometrical patterns in colours and gold. Height, $8\frac{3}{4}$ inches.

C—Hibatchi of light brown faïence, covered with thin glaze, crackled; the decorations are all of a severe geometrical character, disposed in bands and panels. The predominating colour is green, which, in combination with the gilding, produces a sparkling effect. Height, 9 inches.

In the possession of James L. Bowes, Esq.

KIOTO WARE.

PLATE XLII.

A—Figure of lady, in robes of ceremony, executed in light cream-tinted faïence, covered with thin varnish, crackled. The robes are elaborately ornamented with diaper work and floral designs, representing the highly wrought silk brocades worn by the high class natives of Japan. This figure apparently represents a young person, and is remarkable on account of the simple treatment of the hair, which, contrary to usual custom, is shown flowing perfectly free. Height, 21¼ inches.

B—Figure of Court lady, in her most gorgeous ceremonial costume. This piece is in cream-tinted faïence, thinly glazed and crackled. The decorations on all the many parts of the costume are of the most elaborate description, and are carefully executed in bright coloured enamels and gold. The most prominent, in point of ornamentation, is the scarf, which is wrought with the mythical *ho-ho* and flowers, in rich colours upon a black ground, doubtless imitating the superb hand embroideries lavished by the Japanese upon their ceremonial scarfs. Height, 23½ inches.

In the possession of P. H. Rathbone, Esq.

C—Figure of lady, in full theatrical dress, modelled in light cream-tinted faïence, and most richly and elaborately painted with coloured enamels and gold; much of the latter has been laid on without being fixed by fire. It is impossible, in this short description, to allude to the very numerous modes of enrichment adopted in the ornamentation of the several articles of dress which clothe this figure; but, in this instance, as in the two previous cases, the accurate workmanship of the plate will supply all deficiencies of verbal description. Height, 21¼ inches.

In the possession of W. J. Audsley, Esq.

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KIOTO WARE.

PLATE XLIII.

A B A

DIVISION 1. A A—Covered jars, of fine quality faïence, tastefully and artistically decorated with *mume* trees and bamboos in low-toned colours. The drawing is characterised by great freedom of execution. The upper part of the jars and the sides of the covers are painted with diaper work borders. These beautiful pieces bear painted marks showing that the ware was manufactured by TAN-ZAN, of Kioto, and decorated in Tokio by CHO-GETSU. Height, $7\frac{1}{4}$ inches.

In the possession of ENOCH HARVEY, ESQ.

B—Vase, of fine quality faïence, of cream colour, and covered with a thin varnish, minutely crackled. The decoration is richer in colour than the previously described jars, and executed in a more minute and laboured manner. Highly raised enamels are introduced in the larger flowers. The birds are skilfully depicted, and the conventional ornamentation round the base and neck is well designed. This piece bears the impressed seal of TAI-ZAN, of Kioto, and an inscription in red stating it to have been painted in Tokio. Height, $11\frac{3}{4}$ inches.

In the possession of G. A. AUDSLEY, ESQ.

A L F A

DIVISION 2. A A—Flower jars, of cream tinted faïence, artistically painted with boys and cows and with flowering trees. Flat enamels are for the most part used, the flowers of the trees only being raised. Round the bottom edges of the jars is a broad diaper work band in colours and gold. The mark on these interesting pieces states them to be made by KO-ZAN, of Kioto. Height, 11 inches.

In the possession of JAMES L. BOWES, ESQ.

B B—Tall flower jars, of fine quality faïence, of a delicate cream or vellum tint, and covered with an even waxy glaze, minutely crackled. A very unusual treatment is observable in the bodies of these pieces, the surface of which is kneaded, as it were, all over, and left undulating, apparently for the purpose of producing an effect of light and shade. Upon this artistic groundwork are raised branches of trees and circular flowers. Hanging from a main branch in each jar is a monkey in relief, grotesquely treated, with an unnaturally elongated arm. Bold masses of flowers and gold clouds make up the decoration. The effect of the whole composition is novel and most pleasing. These pieces are amongst the best specimens of this ware we have met with, and bear the impressed seal of Ko-zan. Height 15 inches.

In the possession of James L. Bowes, Esq.

A B B A

DIVISION 3. A A—Figures of man and woman in the ordinary costume of Japan, of Awata faïence, tastefully painted with rich toned colours. No mark. Height, $10\frac{1}{4}$ and $9\frac{1}{2}$ inches.

In the possession of James L. Bowes, Esq.

B B—Flower jars, of faïence, decorated in rather a rough style with bamboos and birds. The enamels used are light green, dark green, brown, and grey. Some of the leaves are in gold. Made by Tai-zan. Height, 11 inches.

In the possession of T. F. Grimsdale, Esq., M.D.

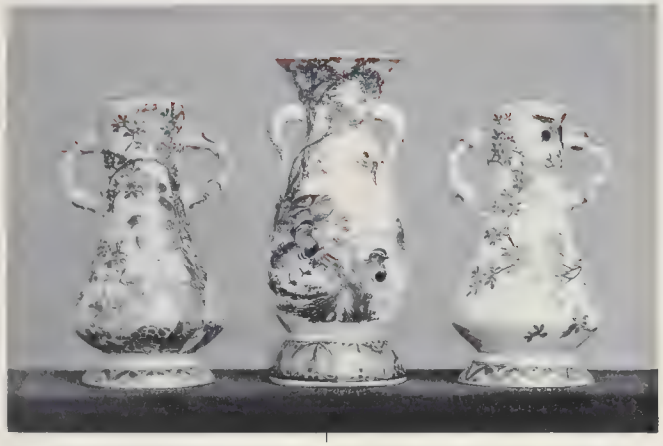
A A

DIVISION 4. A A—Bottles, of cream tinted faïence, treated on the surface like the flower jars (B B Division 2) before described. These are boldly decorated, and of the modern Kioto manufacture produced to meet the demands of the exporters. Made by Ko-zan. Height, 12 inches.

In the possession of R. Phené Spiers, Esq.

B—Figure of a Court Lady, in fine vellum tinted faïence, with crackled glaze. This characteristic piece is elaborately decorated with coloured enamels and gold; the various portions of the robes are covered with rich floral and diaper designs most artistically wrought, no doubt representing the superb silk and gold brocades worn by titled personages in Japan. This is a perfect specimen of middle period Kioto faïence, and, as is usual in works of this class, is unmarked. Height, $13\frac{1}{2}$ inches.

In the possession of James L. Bowes, Esq.



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KIOTO WARE.

PLATE XLIV.

A B A

DIVISION 1. A A—Pair of vases, of modern Kioto ware, of white pâte covered with a bright varnish, boldly crackled. These pieces are of rather rough manufacture, resembling, in this respect, some of the ancient productions of Kioto, and are decorated with a free and bold ornamentation, consisting of trees and birds. The bases are surrounded with the zig-zag border commonly met with in work of the same manufacture. The handles are rudely modelled to represent branches of *mume*. Height, $11\frac{1}{2}$ inches.

In the possession of R. Phené Spiers, Esq.

B—Vase, of Kioto ware, similar in style of manufacture to the above, decorated with rocks, trees, beautiful ducks, and small birds, freely painted in colours and gold. The base is surrounded with the conventional zig-zag border. Height, $13\frac{1}{4}$ inches.

In the possession of James L. Bowes, Esq.

A B A

DIVISION 2. A A—Pair of cylindrical jars, of modern Kioto ware, similar to those in Division 1, tastefully decorated with birds and floral sprays, painted in raised enamel colours and gold. Height, $11\frac{1}{4}$ inches.

B—Flower vase, of modern Kioto porcelain, of white tint, covered with a bright crackled glaze. The decoration consists of conventional ornamentation round the different members of the base and the bell mouth, and of birds and grasses round the body and neck. Height, $11\frac{3}{4}$ inches.

In the possession of James L. Bowes, Esq.

A B A

DIVISION 3. A A—Pair of vases, of modern Kioto faïence, of rich cream tint, covered with bright glaze, crackled. The decorations are thoroughly Japanese in style and treatment, consisting of flights of cranes amidst clouds on the upper portions of the vases, and tortoises on the lower parts. The drawing of the cranes is executed with the vigour and character peculiar to the artists of Japan, and, being in raised enamels, produces a very rich effect. Height, 12½ inches.

In the possession of JAMES L. BOWES, ESQ.

B—Hibatchi, of buff faïence, decorated with slightly raised floral ornamentation in the blue and green enamels common to this peculiar manufacture of Kioto. Gilding is sparingly introduced in some portions. Height, 11½ inches.

In the possession of MAJOR WALTER.

DIVISION 4. A—Hexagonal perforated fruit dish, of drab faïence, decorated with blue and green enamels and gold. The perforations in four sides are of diaper patterns, while in the remaining two they are in the form of Imperial *kiku* crests. The bottom of the dish is decorated with a beautiful duck. Diameter, 13 inches.

B—Hibatchi, of grey faïence, decorated with large chrysanthemum flowers in coloured enamels. Height, 8 inches.

C—Small figure, in old drab Kioto faïence, decorated with blue and green enamels and gold. Height, 3½ inches.

In the possession of MAJOR WALTER.

D—Quaint flower-holder, in ware similar to the above figure. It consists of a jar, broken on one side, with three boys apparently playing at the game of "follow my leader." This is an interesting old piece. Height, 4¾ inches.

In the possession of JAMES L. BOWES, ESQ.

E—Bottle, of fine drab faïence, decorated with different diaper patterns, executed in the usual green and blue enamels, with dividing lines of dead gold. Height, 8½ inches.

In the possession of E. BECK, ESQ.

OWARI PORCELAIN.

PLATE XLV.

Large oblong Placque of Owari Porcelain elaborately painted in blue. The scene represented is taken from one of the Japanese high dramas, and is termed the "Pine Wind." The artist has most skilfully conveyed the leading idea by the vigorous action he has imparted to the pine trees, and by depicting a strong breezy ripple on the water. The figures introduced are, on the one hand, enjoying the health-giving wind from the sea, and, on the other hand, are engaged collecting water for the purpose of making salt, which is to be evaporated by the "Pine Wind." For this information we are indebted to a learned Japanese, but unfortunately we did not obtain any further particulars regarding the drama into which the "Pine Wind" scene enters.

The drawing and general execution, considering the nature of the material used, are remarkably good, and much force has been imparted by the adoption of many shades and gradations of stain.

The greatest difficulty has been experienced by the printers in representing this beautiful placque in chromolithography, chiefly on account of its subtle colouring, but the task has been satisfactorily achieved by the use of numerous stones printed in different blues.

It is most unusual to meet with placques of porcelain anything approaching the dimensions or perfection of this specimen; and indeed we have only seen them at the Vienna Exhibition, where the present placque was procured, and where it formed one of the most interesting pieces in the Japanese Keramic Section. The few placques which were not sold at the closing of the Vienna Exhibition were sent to the London International Exhibition of the following year, and have passed into private hands.

The placque illustrated in our Plate is of modern manufacture, and bears an inscription in blue on a sunk panel behind, stating that it is *Japanese Porcelain, manufactured by Kawamota Shokichi.* It is perfect in colour throughout, and without flaw or crack in its material. Length, 2 feet $7\frac{1}{2}$ inches; width, 1 foot 10 inches.

In the possession of James L. Bowes, Esq.

OWARI WARE.

PLATE XLVI.

A—Vase, of modern Owari porcelain, of fine quality, made by Rokubei, richly decorated with gold dragons and diaper work, in coloured enamels and gold, round the neck and base. On the body is painted a very favourite Japanese figure subject, in which a richly dressed personage, probably a nobleman, is represented walking in the moonlight, amidst flowers, and playing the flute, while an assassin steals upon his unsuspecting victim. Height, 11 inches.

In the possession of MAJOR WALTER.

B B—Pair of modern Owari porcelain flower vases, of European shape, decorated with figures of poetesses. The necks and stands are relieved with diaper and other conventional designs. Height, 12 inches.

These pieces were manufactured by Kato Gantaro, of Seto, and painted in Tokio, by the school of porcelain painters established there.

In the possession of JAMES L. BOWES, ESQ.

OWARI WARE.

PLATE XLVII.

DIVISION 1. Purse-shaped flower-pot of fine Owari porcelain, partly covered with the deep blue enamel peculiar to the ware, and decorated with waves and birds. This piece is rather uncommon, on account of the rich colours introduced on the cord round the neck and the small figures which serve as feet. Height, 9 inches.

In the possession of A. W. FRANKS, ESQ., F.S.A.

DIVISION 2. Flower-pot of fine Owari porcelain, consisting of two bodies; the outer one of which is white, and perforated in imitation of a native bamboo cage; the inner cylindrical body is covered with deep blue enamel, with white storks wrought in relief. Height, 9 inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 3. Flower-pot of fine Owari porcelain, enamelled with deep blue, and ornamented with upright sprigs of the chrysanthemum, carefully modelled in relief. The rim is decorated with butterflies, placed at regular intervals. This highly decorative piece was brought from Japan by its present possessor. Height, $7\frac{7}{8}$ inches.

In the possession of HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH.

DIVISION 4. Flower-pot of fine Owari porcelain, covered with the usual blue enamel, and elaborately ornamented with waves, flying cranes, and diagonal bands in white on which are painted blue dragons. This interesting piece was acquired by H.M. Commissioners of the Exhibition of 1851, at the International Exhibition of 1862. Height, 14 inches.

In the KERAMIC COLLECTION AT SOUTH KENSINGTON MUSEUM.

AWAGI AND OTHER WARES.

PLATE XLVIII.

DIVISION 1. A—Large hibatchi of brown stoneware, covered with a thick celadon glaze, boldly crackled, the cracks being emphasised by having a dark stain rubbed into them. This is a good specimen of Mikawagi ware, made in the province of Hizen. Height, 12 inches.

B—Tea-bowl of rudely-manipulated earthenware, covered with a drab glaze, and ornamented in relief with the crest of the house of Soma, and with a horse tethered to two stakes. Soma ware is manufactured at the Nakamura pottery, in the province of Inaki. The crest of the Soma family is the only instance in which a quadruped is used as a cognisance in Japanese heraldry. Height, 3 inches.

C—Tea-bowl of dark earthenware, with rusticated surface, covered with a speckled glaze. As in all the authenticated examples of Soma ware, this quaint piece bears the family cognisance, the horse. Height, $3\frac{1}{4}$ inches.

In the possession of JAMES L. BOWES, ESQ.

DIVISION 2. A—Vase of Awagi ware, carefully potted, and decorated, in slight relief, with fir and *mume* trees. The ground of the vase is covered with a bright yellow glaze, and the trees are coloured with green and brown transparent enamels. Height, $14\frac{1}{2}$ inches.

In the possession of MAJOR J. WALTER.

B—Vase of Awagi ware, of drab tint, boldly splashed with dark blue, and covered with a bright glaze. Height, $14\frac{1}{4}$ inches.

In the possession of JAMES L. BOWES, ESQ.

C—Vase of Awagi ware, richly splashed with green, yellow and purple, and brightly glazed. This and the preceding vase are interesting specimens of the Japanese imitations of the Chinese splashed porcelains. Height, $14\frac{1}{4}$ inches.

In the possession of JAMES L. BOWES, ESQ.

AWAGI

AWAGI FAÏENCE.

PLATE XLIX.

Flower Vase, of fine cream coloured faïence, covered with a thin varnish, minutely crackled. The most striking feature of this interesting piece is the deep fringe-work which hangs from the rim of the mouth. This is formed of numerous rings, lozenge-shaped links, and pendants, which are all of faïence, placed in position while in the plastic state, and burnt along with the vase. The difficulty of keeping all portions of the fringe detached and free to move has been skilfully overcome. The decoration throughout is of the most elaborate character, and, with the exception of the medallions containing figures, is entirely of a conventional nature. The accurate and painstaking manner in which every detail is represented in the Plate renders any further description unnecessary. The pair of vases to which this one belongs are executed in all respects with almost faultless accuracy, and every ornament being in bright enamels and gold an effect of the greatest richness is produced. Height, 16½ inches.

In the possession of James L. Bowes, Esq.

STONEWARE

AND

EARTHENWARE FIGURES.

PLATE L.

DIVISION 1. A—Figure of dark brown Bizen stoneware; a curious representation of the god *GIROGIN*. Height, $7\frac{1}{4}$ inches.

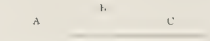
B—A stag in Kioto faïence, beautifully modelled, and coloured in exact resemblance to the living animal. From an inscription underneath we learn that it is the work of a daimio, an amateur artist. Height, $12\frac{1}{4}$ inches.

C—Figure of *HOTEI*, in yellow glazed faïence. This is a graphically modelled piece, and represents the god of contentment enjoying the fun of tossing a child in his sack. The face is rendered with great power of modelling, but the representation here given is too small to do justice to the original. Height, $8\frac{3}{4}$ inches.

DIVISION 2. A—Figure of Buddhist *SENNEN*, in dark brown Bizen stoneware. Height, $9\frac{1}{4}$ inches.

B—Flower-pot of stoneware, covered with drab glaze. It is modelled in the form of two broken pieces of bamboo, round which coils a large dragon. Height, 19 inches.

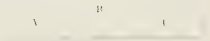
C—Figure of *FUKUROKUJIN*, in brown Bizen stoneware. Height, $9\frac{1}{2}$ inches.



DIVISION 3. A—Crane, in brown Bizen ware. Height 9¼ inches.

B—Figure of *DAIKOKU*, in dark brown Bizen ware. He is seated on two rice bags, and is evidently in great good humour with his votaries. The miner's hammer he usually carries has been broken off from the uplifted hand. Height, 13¼ inches.

C—Figure of *GAMA-SENNEN*, or the Frog Saint. This mythological personage has a Chinese origin, and is, in accordance with the popular legends of Japan, supposed to be the emblem of long life.



DIVISION 4. A—A horse upon a gourd, probably used as a perfume-burner, in brown Bizen stoneware. Height, 10½ inches.

B—A lion, in hard stoneware, covered with a grey glaze. Height, 14 inches.

C—Two Japanese lions, fighting; carefully modelled in dark brown Bizen ware. Height, 7¾ inches.

In the possession of JAMES L. BOWES, ESQ.

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STONEWARE

AND

EARTHENWARE FIGURES.

PLATE LI.

DIVISION 1. Figure of Buddhist *SENNEN*, holding a book or roll, seated on the back of a fish represented as rising from the waves of the sea. Executed in brown glazed Stoneware. Height, 12½ inches.

A B C

DIVISION 2. A—Figure of *DAIKOKU*, in Stoneware, glazed with various colours. Height, 7 inches.

B—Figure of Buddhist *SENNEN*, in unglazed Earthenware. Height, 12 inches.

C—Figure of *SHOIKI* with the *ONI*, in ancient Stoneware, unglazed. Height, 6 inches.

A B

DIVISION 3. A—Figure of *TOSHI-TOKU*, in dark brown glazed Stoneware. Height, 9½ inches.

B—Figure of *GIROGIN*, in brown glazed Stoneware. Height, 10 inches.

A B

DIVISION 4. A—Figure of the *GAMA-SENNEN*, in grey glazed and crackled Stoneware. Height, 8½ inches

B—Lion, in grey glazed and crackled Stoneware. Height, 9½ inches.

In the possession of JAMES L. BOWES, ESQ.

A LIST OF THE

MARKS AND MONOGRAMS

Which appear upon the Wares illustrated in
KERAMIC ART OF JAPAN.

HIZEN MARKS.

No. 1. Painted upon the largest circular dish illustrated in the lower division of Plate VIII.: *Zo Kiso Zo-moku-an*, meaning, Made by Kiso at the factory of Zomokuan.

No. 2. A Symbol: painted upon the dishes illustrated in the upper division of Plate VIII.

No. 3. Painted upon one of the basins illustrated in Plate V.: *Sei nen Genki*, meaning, Made in the [Japanese] period of Genki, A.D. 1570-1573.

No. 4. Painted upon one of the basins illustrated in Plate V.: A forgery of the Chinese mark of the Keen-lung period, A.D. 1736-1795.

No. 5. Painted upon one of the basins illustrated in Plate V.: A forgery of the Chinese mark of the Ching-noa period, A.D. 1465-1487.

No. 6. A Symbol: painted upon one of the basins illustrated in Plate V.

No. 7. Painted upon the square dish in the lower division of Plate VIII.: *Zo Hi-guchi Nan-sen-zan*, meaning, Made by Higuchi at the factory of Nansenzan.

No. 8. Painted upon one of the basins illustrated in Plate V: A forgery of the Chinese mark of the Wan-leih period, A.D. 1573-1619.

No. 9. Painted upon one of the basins illustrated in Plate V.: A forgery of the Chinese mark of the Kea-tsing period, A.D. 1522-1566.

No. 10. Painted upon the smaller of the circular dishes illustrated in Plate VIII.: *Zo Kiso Zo-moku-an*, meaning, Made by Kiso at the factory of Zomokuan.

No. 11. Painted upon one of the basins illustrated in Plate V.: The same character as No. 8.

No. 12. Painted upon one of the basins illustrated in Plate V.: The same character as No. 11.

KAGA MARKS.

No. 1. Painted upon the dish illustrated in the second division of Plate XXXIV.: *Ga Kiu-roku, sei Kutani, Dai Nippon,* meaning, Painted by Kiuroku; made in Kutani, Great Japan. The square mark is the monogram of Kiuroku.

No. 2. Painted upon the bowl illustrated in Plate XXXII.: *Ki-zan, Kutani,* Kizan being the name of the maker.

No. 3. Painted upon the bowl illustrated in Plate XXVII.: *Kutani, Ho,* the latter being the name of the maker. The square mark is another rendering of the word Kutani.

No. 4. Painted upon the vase illustrated in Plate XXVI.: *Kutani.*

No. 5. Painted upon the cup illustrated in Plate XXXI.: *Kutani, Sei-kan zo,* meaning, Made by Seikan, in Kutani.

No. 6. Painted upon the dishes illustrated in the fourth division of Plate XXXIV.: *Kutani, To-zan,* the latter being the name of the maker.

No. 7. Painted upon the dish of polychromatic ware illustrated in Plate XXX.: *Kutani.*

No. 8. Painted upon the covered jar illustrated in Plate XXXI.: *Kutani, Iwazo sei,* meaning, Made by Iwazo, in Kutani.

No. 9. Painted upon the dish illustrated in Plate XXXI.: *Fuku,* meaning Riches.

KIOTO MARKS.

No. 1. Impressed upon the coro illustrated in Plate XXXVIII.: *Yei-raku,* the name of the maker.

No. 2. Impressed upon one of the tea bowls illustrated in Plate XXXVIII.: *Yei-raku,* the name of the maker.

No. 3. Painted upon the basin illustrated in Plate XXXVI.: *Ga Ho-yen Matsumoto, Tokio,* meaning, Painted by Hoyen Matsumoto, at Tokio.

No. 4. Impressed upon the bottle of Raku ware illustrated in Plate XXV.: *Kiu-raku,* the name of the maker.

No. 5. Impressed upon one of the tea bowls of Raku ware illustrated in Plate XXV.: *Raku,* meaning Enjoyment.

No. 6. Painted upon the cup illustrated in the centre of the middle division of Plate XXXVIII.: *Zo Yei-raku, Dai Nippon,* meaning, Made by Yeiraku, in Great Japan.

No. 7. Painted upon the cup illustrated, in two positions, in Plate XXXVIII.: the same as the preceding mark.

No. 8. Incised on the stag illustrated in Plate L.: *Nagami Iwao kore wo tsukuru*, meaning, Nagami Iwao made this.

No. 9. Impressed upon one of the tea bowls of Raku ware illustrated in Plate XXV.: *Raku*, meaning Enjoyment.

No. 10. Painted upon the vase illustrated in the first division of Plate XLIV.: *Zo Shu-hei, Dai Nippon*, meaning, Made by Shuhei, in Great Japan.

No. 11. Painted upon the vase illustrated in the first division of Plate XLIII.: *Ga Sima-uchi, Shin-zan, Tokio sei*, meaning, Painted by Simauchi Shinzan; made in Tokio. Note: This example appears to be a Tokio imitation of Kioto ware.

No. 12. Painted upon the jars illustrated in the first division of Plate XLIII.: *Ga Cho-getsu, Tokio*, meaning, Painted by Chogetsu, at Tokio.

No. 13. Impressed upon the water pot illustrated in Plate XXXVIII.: *Kin Ko-zan*, the name of the maker.

No. 14. Painted upon the largest of the dishes illustrated in Plate XXXIX.: *Sei Tan-zan, Nippon*, meaning, Made by Tanzan, in Japan.

No. 15. Impressed upon the largest hibatchi illustrated in Plate XXXVI.: *Tai-zan*, the name of the maker.

No. 16. Impressed upon the smaller hibatchi illustrated in Plate XXXVI.: *Tai-zan*, the name of the maker.

No. 17. Impressed upon the largest hibatchi illustrated in Plate XXXVI.: *Tai-zan, Awata*, meaning that it was made in the district of Awata by Taizan.

GENERAL MARKS.

No. 1. Painted upon the tray of Satsuma faïence illustrated in Plate XVI: *Ga hitsu Fu-ha so do*, meaning, Painted by the pencil of Fuha so do.

No. 2. Painted upon the cover of the box of Yedo Banko ware illustrated in Plate XXIV.: *Fuku*, meaning Riches.

No. 3. Impressed upon one of the teapots of Ise Banko ware illustrated in Plate XXV.: *Gando gin, Ban-ko*, meaning that it is Banko ware made by Gando gin. The largest square mark is the monogram of the maker.

No. 4. Impressed upon the water-pot of Idzumo ware illustrated in Plate XXV.: *Ungsui*, the name of the maker.

No. 5. Impressed upon the dish of Kishiu ware illustrated in Plate XXV.; *Sei Sanraku yen*, meaning, Made at the factory of Sanraku.

No. 6. Impressed upon the jar of Yedo Banko ware illustrated in Plate XXV.: *Banko*, the name of the ware.

No. 7. Painted upon the pair of vases of Owari porcelain illustrated in Plate XLVI.: the larger mark signifies, *Kato Gantaro, kore wo tsukuru, Seto, Nippon*, meaning that Kato Gantaro made this at Seto, Japan. The characters at the side are, *No dzu, Otono Komathi*, meaning that the subject is a picture of *Otono Komathi*, a lady renowned for her great beauty, who flourished about a thousand years ago.

No. 8. Painted, in a sunk panel, upon the placque of Owari porcelain illustrated in Plate XLV.: *Sei Kawamoto Masukichi, Seto, Nippon*, meaning, Made by Kawamoto Masukichi, at Seto, Japan.

No. 9. Painted upon the same vases as Mark No. 7: *Ga Kohanawa Ichiraku, Tokio*, meaning, Painted by the artist named, at Tokio.

No. 10. Painted upon the pair of vases of Ise Banko ware illustrated in Plate XXIV: *Hiaku san-jiu-ni ban*, meaning, Number one hundred and thirty-two, probably the rotation number of the pair of vases in question.

No. 11. Impressed upon one of the tea-bowls of Soma ware illustrated in Plate XLVIII.: *Kinshige*, the name of the maker.

No. 12. Painted upon the jar of Yedo Banko ware illustrated in Plate XXIV.: *Fuku*, meaning Riches.

No. 13. Painted upon the same jar: *Roku*, meaning Fortune.

No. 14. Painted upon the same jar: *Zhiu*, meaning Long Life.

No. 15. Impressed upon the saké bottle of Asahi ware illustrated in Plate XXV.: *Asa-hi*, meaning Morning Light, so called from the supposed resemblance in colour of this ware to the tea-bowls made by a famous Corean potter which were known by this name.

No. 16. Impressed upon a teapot of Ise Banko ware illustrated in Plate XXV.: *Mori uji*, the Mori family, the most distinguished of the Kuwana potters.

No. 17. Impressed upon a teapot of Ise Banko ware illustrated in Plate XXV.: *Yofu ken Shiujiu zo*, meaning, Made by Shiujiu at the factory of Yofu.

No. 18. Painted upon the covered box of Yedo Banko ware illustrated in Plate XXIV.: *Zhiu*, meaning Long Life.

No. 19. Impressed upon the coro of Banko ware illustrated in Plate XXIV.: the upper mark is *Ban-ko*, the lower *Nippon, Yuhan*, meaning that it is Banko ware, made by Yuhan, in Nippon.

No. 20. Impressed upon the dish of Idzumi ware illustrated in Plate XXV.: *Hong Minato yaki, Sakai, Senshiu, Kichiyemon*, meaning Original Minato ware, made by Kichiyemon, at Sakai, in Senshiu.

HIZEN MARKS.

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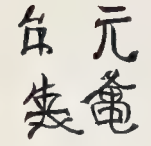

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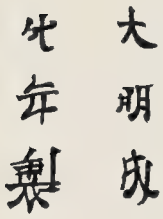

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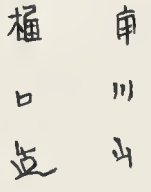

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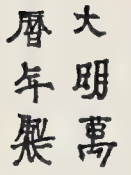

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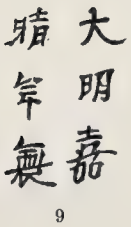

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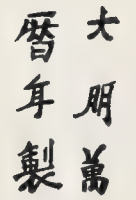

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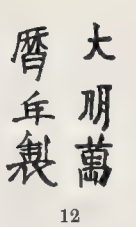

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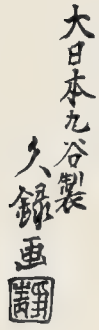

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KIOTO MARKS.

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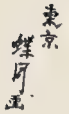
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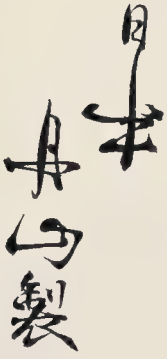
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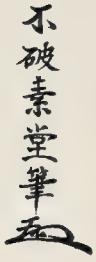
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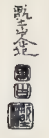
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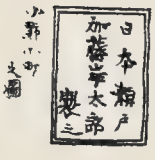
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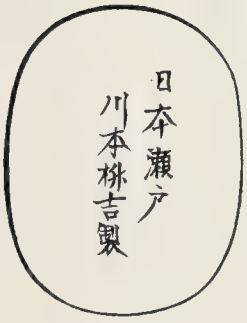
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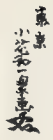
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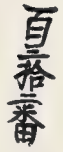
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